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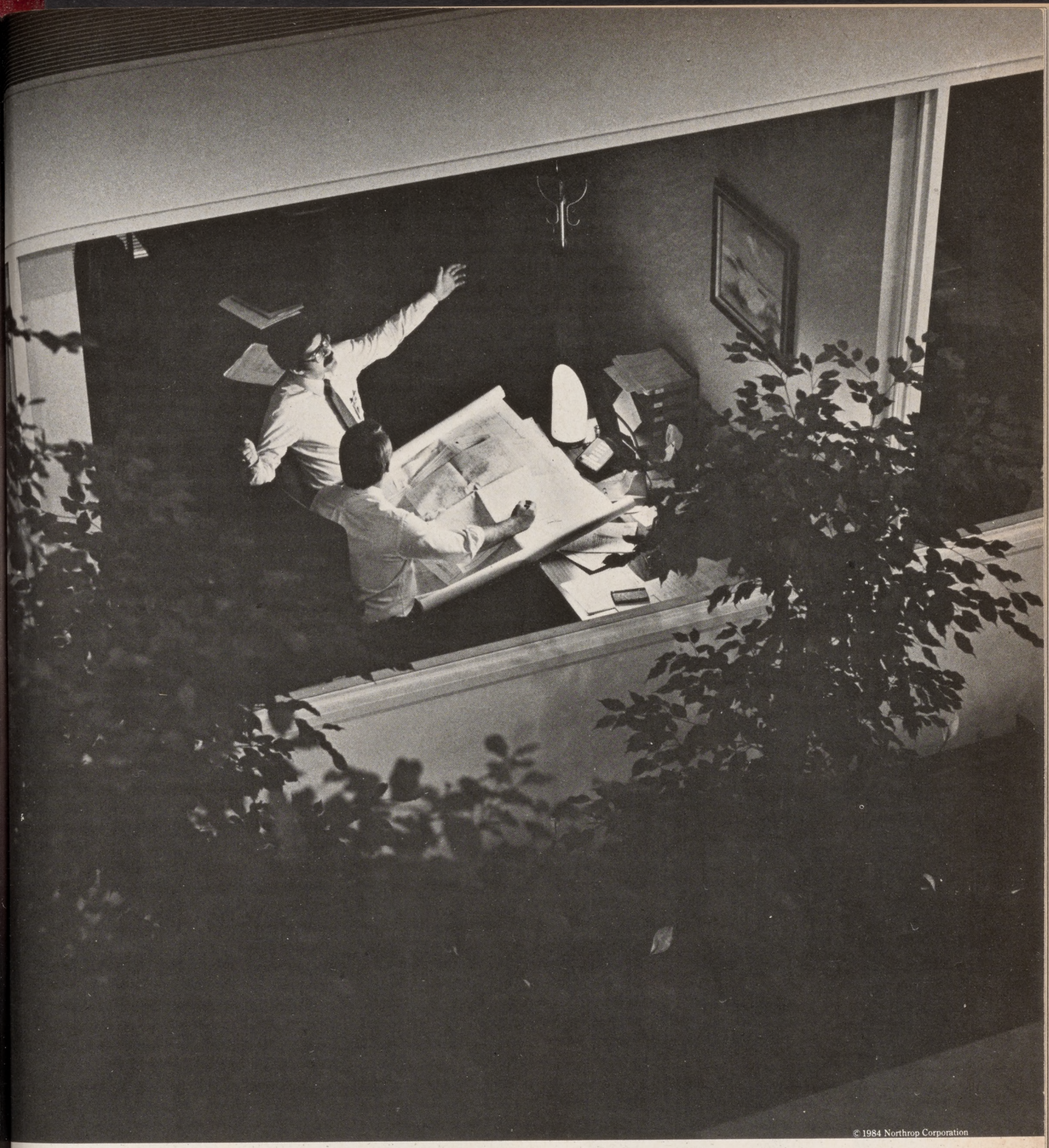

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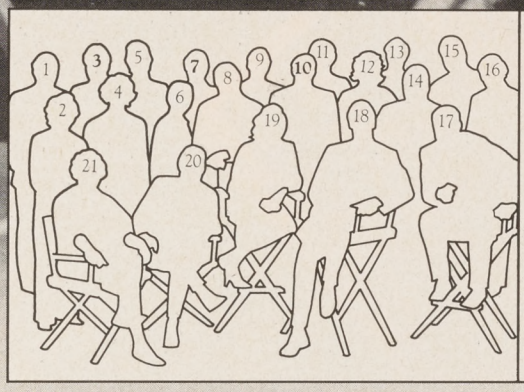

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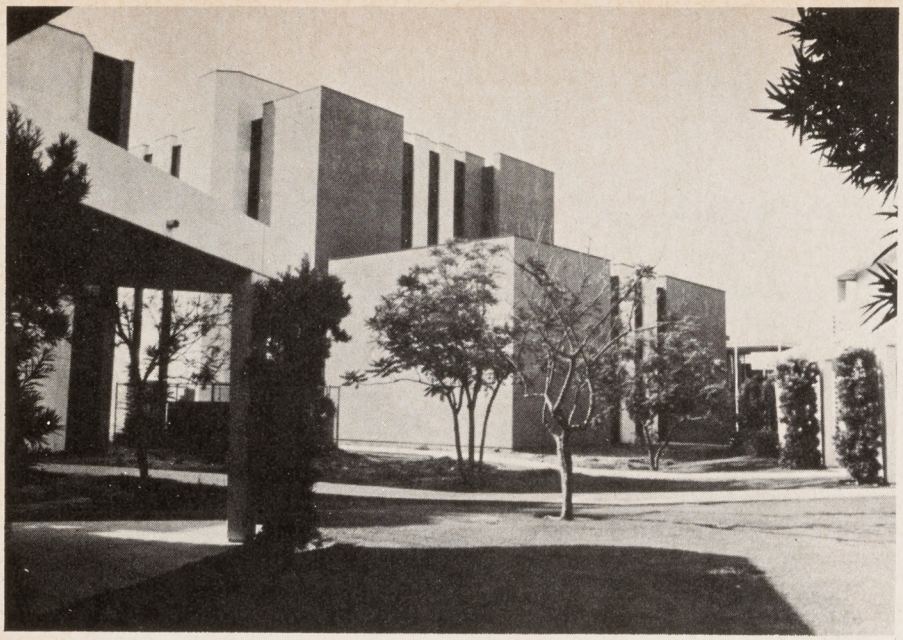


The USC Music Faculty Building

USC'S SCHOOL OF MUSIC — THE FIRST CENTURY

by CHARLOTTE E. ERWIN

THE USC School of Music today scarcely affords the visitor a sense of venerability. The buildings are sleek and modern. There is an air of brisk professionalism among students, faculty, and staff. The inevitable trombonist stationed under a jacaranda (invariably practicing "Ride of the Valkyries"), the guitarist tucked in a quiet, beshrubbed nook, the echo of a tuba from the roof—these give the place its peculiar charm. To the visitor they suggest a seriousness of purpose and a dedication to craft rather than a lack of practice rooms. And indeed the earnestness of these outdoor musicians can easily be inferred by a glance at the bulletin boards: auditions, competitions, scholarships, internships, master classes, and the possibility of summers in the Berkshires at Fontainebleau, in Salzburg, and on and on. Yes, this is the modern professional musician's world, and competition is the name of the game.

But behind all of this hustle the School of Music has something else: Tradition. In Los Angeles, this is a precious commodity, as everyone knows. One hundred years here count for a lot, and so the centennial of the USC School of Music in 1984 makes an impression. The ways in which the School has contributed to the growth of a significant musical culture in Los Angeles may not yet be fully recognized. But it goes without saying that names to conjure with in musical circles are legendary here: Arnold Schoenberg, Gregor Piatigorsky, Jascha Heifetz, Marilyn Horne. Whatever the particular nature of musical life in Los Angeles may be today—an assessment far beyond the scope of the present discussion—we can be certain that the School of Music has made its mark. Given the academic setting, it follows that its watchwords have been continuity, adherence to a high standard, and a certain conservatism in approach. But moments of glory there have been, as well as moments of peril.

First, some early history. The present-day inhabitant of Los Angeles may be surprised to learn that the locus of the University of Southern California in 1880, its founding year, was called West Los Angeles. This tract of land, opened for development in 1876, was connected to downtown by a horsecare line which ran from downtown to Exposition Park, where one could go to the races and partake of other amusements. The so-called West Los Angeles tract was bounded essentially as today's university is, by Exposition on the south, Jefferson on the north, and by Vermont and Figueroa to the west and east respectively. A contemporary account describes a landscape of wild mustard, populated by cows and playing children.

In 1878 a Methodist committee, headed by Judge Robert Widney, set out to establish a university. Having acquired a large portion of the West Los Angeles tract, the trustees set about building and issued a prospectus: "Were we to attempt to picture the salubrity and healthfulness of the Los Angeles climate in its true colors," we read, "we might be charged with exaggeration by those unacquainted with it, and will only mention one fact: that the evenness of the climate gives the studious mind

Dean Walter Skeele in his studio, 1909

great advantages." (USC Prospectus, 1880.)

The first university building was Widney Hall, now Alumni House, whose cornerstone was laid on September 14, 1880. It housed the essential part of the university and has, happily, survived to the present day, despite at one time being cut in half and moved to a new location. It was home to the School of Music as recently as 1975. Tuition at the new university was $45 per annum. The faculty numbered nine, including President Bovard; the curriculum consisted of "moral and mental philosophy," ancient languages, mathematics, history, "belles lettres," French, German, natural science, and, as electives for extra fees, instrumental and vocal music and drawing.

The music program at USC during the first four years of the university was on a slippery footing, with much turnover in faculty. Finally in 1884 a Conservatory of Music was announced. Renamed the College of Music after 1885 and later the School of Music, it may be considered the first professional school at USC, predating the founding of the School of Medicine by one semester. The College of Music flourished for two years, with an enrollment of 70 students out of a total of 159 in the entire university. During these years, Los Angeles was experiencing a boom brought on by the advent of competitive railroading and tremendous speculation in real estate. Eventually the bubble broke. USC was badly affected, and the College of Music almost ceased to exist. Reorganized as the School of Music in 1892, it came under the leadership of University organist Walter Skeele in 1898. Dean Skeele's administration represents the first point of

Jascha Heifetz & Gregor Piatigorsky

real continuity in the School's history. He served as dean for 36 years until his death in 1935.

Despite the staid aura of the old photos that have come down to us from the period, the Skeele years cannot have been dull. The 1909 yearbook, *Rodeo*, relates that the dean himself was to teach a course on "Current Rag Time," this to include a careful analysis of "Maple Leaf Rag" and a comparison of same with Mendelssohn's *Songs Without Words* and Bach Fugues!

Let us consider a few more highlights of these fruitful years, for instance, the visit of the great Polish pianist Paderewski to Los Angeles in 1916. The *Los Angeles Graphic* reports that a large number of USC faculty and students attended his recital at the instigation of the University. Then, abandoning its journalistic reserve, the *Graphic* admonished:

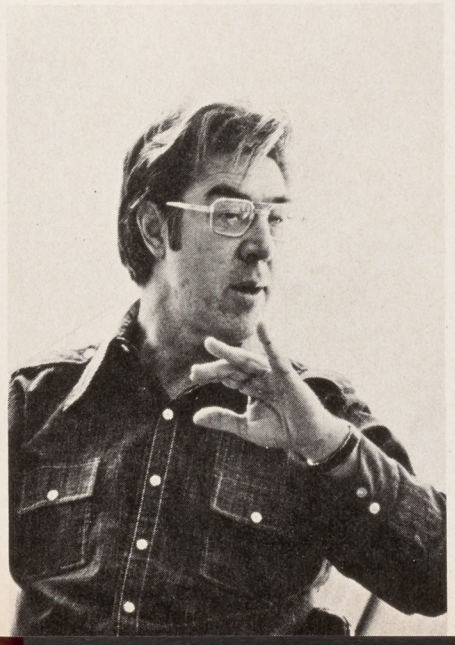
> A college can not do too much in this matter [of encouraging student attendance at concerts], as students frequently are blind to the necessity of hearing great artists, placing their own little hour of scale practice above the hearing of the greatest works by great artists.

One wonders if the music student of that era took umbrage at such condescension. Be it noted that Paderewski was subsequently awarded an honorary doctorate by USC in 1923.

The years from 1908, when the School of Music began issuing its own bulletin, to 1930, the University's 50th anniversary witnessed a slow but steady expansion in the curriculum and resources of the School. To modest offerings in four main areas—piano, "vocal culture," violin, and normal training (i.e. teacher training)—there were added harmony, ear training, counterpoint, composition, and there was a gradual acquisition of teachers of orchestral instruments beyond the basic violin. In his jubilee article in the *Los Angeles Times* in 1930, Dean Skeele claims that the first Bachelor of Music degrees were conferred in 1917, although this degree is mentioned in earlier catalogs. The Bachelor of Arts and Master of Music degrees were instituted in 1928. Performing organizations in 1930 included the Men's and Women's Glee Clubs, the College Orchestra, and the already famed Trojan Band. The constitution of the music faculty proved remarkably stable. Well could Skeele, to quote the *Rodeo* again, wear "the smile of a satisfied man."

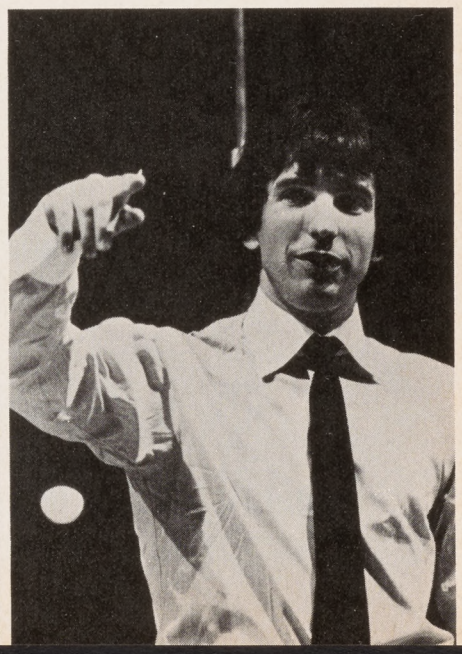
(continued)

Daniel Lewis



Gwendolyn Koldofsky with students

Alumnus Michael Tilson Thomas



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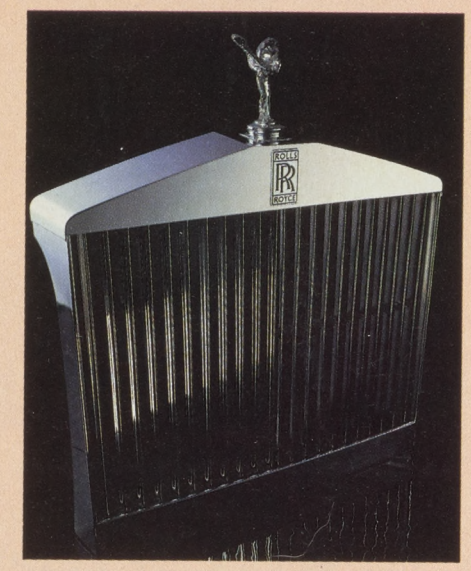

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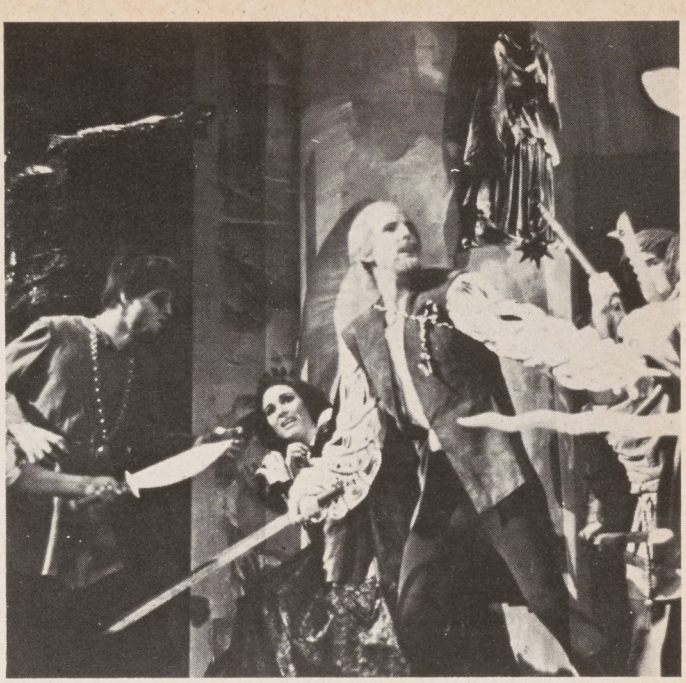
L. to r., Alice Schoenfeld, Doris Stevenson, Eleanor Schoenfeld.



From the 1966 USC opera production of Hindemith's "Mathis der Maler."

In the late 1930s and 1940s, the School of Music came on hard times as did many schools as a result of the Great Depression and later the Second World War. At USC the student population declined radically, and faculty were reportedly paid very little. Quonset huts and barracks sprang up, giving the campus a less than traditional look. Some of these came to be occupied by the School of Music until, unfortunately, very recently (ca. 1980).

There were, nonetheless, bright spots. During this time the School began to benefit from the influx of immensely distinguished European musicians into Southern California. Many of these talented individuals came to Los Angeles to find work in the movie studios. Thanks largely to the efforts of Max Krone, at that time assistant dean, some were persuaded to offer their services to the USC School of Music. Thus the School gained a corps of exceptionally able teachers, as well as acquiring a new kind of professional atmosphere with a characteristic link to Hollywood.

One of the first emigrés on the scene at USC was the great Viennese composer and teacher Arnold Schoenberg, who taught here for two summers and one academic year in 1935-36. Schoenberg was soon enticed by a more favorable offer to UCLA. (His heirs, however, decided to deposit Schoenberg's estate at USC.) In the same year, the renowned Compinsky Trio, consisting of violinist Manuel, cellist Alec, and pianist Sara. Hailing from England, they decided to settle in Los Angeles and subsequently distinguished themselves as teachers.

The next year saw the arrival at USC of the eminent Russian violinist Peter Meremblum. Many Los Angeles musicians received excellent training in Meremblum's youth orchestra, the California Junior Symphony, then the only one of its kind in the area. Meremblum had close ties with Bing Crosby and was concertmaster in many Crosby musicals. After 1940, the gifted Viennese emigré Ernst Toch taught theory and composition, as did his compatriot Ernst Kanitz after 1945.

The recruitment of distinguished European artists to USC continued of course after the war. Particular mention may be made of Alice Ehlers, Ingolf Dahl, Miklós Rózsa, Carl Ebert, Walter Ducloux, Gabor Rejto, and, beginning in the early sixties, Piatigorsky and Heifetz.

Alumna Marilyn Horne

The task of rebuilding the School of Music after the war in the form we know today fell largely to Raymond Kendall, dean from 1949 to 1966. Prior to Kendall, the deanship had been held by Max van Lewen Swarthout, who had come to the School in the 1920s as head of the piano department. He was assisted by Max Krone, who founded the Idyllwild School of Music and the Arts and was for a time director of the short-lived Institute of the Arts at USC. This unit was comprised of music, cinema, drama, fine arts, radio, and speech, and was the ancestor of the School of Performing Arts, which operated from 1966 until the present year.

Kendall, while believing in strong departmentalization, also knew how to foster a democratic atmosphere. One of his significant moves was to appoint departmental chairmen, who were to meet with him weekly. This system for the running of the School worked for the 18 years of Kendall's tenure and continues to operate today through the present executive committee. The names of Kendall's department chairs are well worth noting, for as a group they had—and some are still active—an enormous influence in the shaping of the school in recent decades: Pauline Alderman (music history), Dorothy Bishop (preparatory division), John Crown (piano), Ingolf Dahl (not a chairman, but taught in several areas), Carl Ebert, followed by Walter Ducloux (opera), Stephen De'ak,

The Schoenberg Institute's Leonard Stein

Alumnus Lionel Hampton

followed by Gabor Rejto (strings), Julia Howell, followed by Ellis Kohs (theory), Charles Hirt (church music and director of choral organizations), Gwendolyn Koldofsky (accompanying), Joan Meggett (music librarian), Ralph Rush (music education), Irene Robertson (organ), Clarence Sawhill, followed by William Schaefer (winds and percussion and director of bands), Halsey Stevens (composition), and William Vennard (voice).

During the Kendall years, all departments flourished, but none more brilliantly, and in some ways controversially, than the Opera Workshop, first under the direction of Carl Ebert (1949-1954) and then Walter Ducloux (1954-1966). Ebert came to the U.S. from Germany via Glyndebourne. Primarily an actor of considerable repute in his homeland, he brought opera to life in Los Angeles, both at USC and through his work with the Los Angeles County Opera Guild. Productions under Ebert at USC included Strauss's *Ariadne auf Naxos*, Britten's *Albert Herring*, Donizetti's *Don Pasquale*, Mozart's *Magic Flute*, and a series of modern works by Ernst Krenek, Ernst Toch, and George Antheil. Participants in the prodductions of Ebert and Ducloux who went on to have international singing careers include Lucine Amara, Marni Nixon, Maralin Niska, Marilyn Horne, Theodor Uppman, and several others. The Opera Workshop continues strong today under the leadership of its co-directors, Natalie Limonick and Henry Holt.

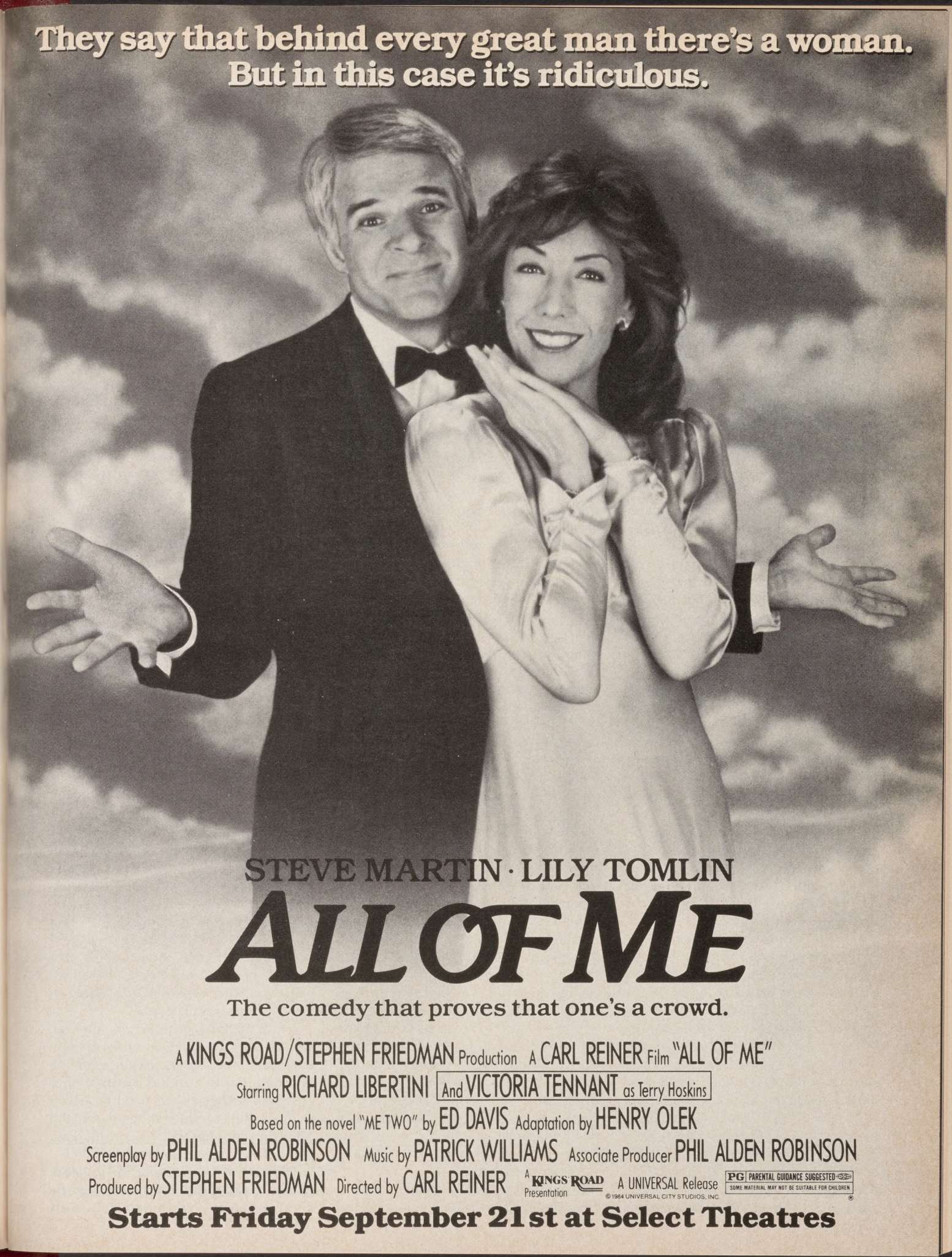
Many other programs, faculty, and alumni deserve credit for making USC the special place that it has become. USC is one of very few schools to recognize accompanying as a distinct musical profession and to award a degree in it. The accompanying program owes its stature to the twin geniuses of Gwendolyn Koldofsky and Brooks Smith. One of their most prominent graduates is Martin Katz, accompanist to Marilyn Horne and much in demand by other vocal artists. The string department is fortunate in the presence of Eudice Shapiro, a violinist of exceptional accomplishments, and of the Schoenfeld sisters: Alice, violinist, and Eleonore, cellist. Miss Shapiro's association with USC dates from 1957 and the Schoenfelds' from around 1960.

Both of the Schoenfelds began their activities within the preparatory department, established in 1950 and now known as the Community School. This pre-collegiate school has been legally independent of USC for three years, but its historical association with the School of Music has been a factor of great importance in the training of talented young musicians. One of the Community School's most illustrious graduates is Michael Tilson Thomas, who entered as a pianist at age 14.

An outstanding opportunity for instrumentalists is available today at USC in the superb orchestral program, led by Daniel Lewis. Lewis came to USC in 1970 to take over the conductorship of the USC Symphony and to create a select master's program in conducting. His high standard of musicianship, his professionalism, and his ability to work with and to inspire young people have led to his extraordinary success in creating a program that is unmatched in its kind. The USC Symphony gives five full-length, ambitious programs each year. Lewis conducted the Pasadena Symphony for 10 years, has made guest appearances with the Los Angeles Philharmonic, and has directed the Ojai Festival.

The list of instrumentalists from USC who have made distinguished careers is formidable. Perhaps most recognized of late is Nathaniel Rosen, cellist, winner of the international Tchaikovsky Competition in 1978. But there are also double bass virtuoso Gary Karr; saxophonist Harvey Pittel; guitarist Christopher Parkening; jazz musician Lionel Hampton; and trumpeter and band leader Herb Alpert. Musicians from USC hold positions in such major American orchestras as those of Los Angeles, Boston, Chicago, Cincinnati, Pittsburgh, St. Louis, San Francisco, Utah; and in foreign orchestras from Capetown to Veracruz. Conductors who have risen to national prominence include Henry Lewis, Henry Holt and, of course, Michael Tilson Thomas.

What will the future bring? The outlook for the School of Music is bright. Under the leadership of Dean Grant Beglarian (1969-1980) it moved into its present new quarters, increased enrollment to its present level of approximately 600 majors, and acquired the Arnold Schoenberg Institute, under the direction of Schoenberg's former pupil Leonard Stein. Today the School is headed by Dean William Thomson. The challenge posed by the last one hundred years is formidable. *Salve* and good luck! □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The Philharmonic — Today and Tomorrow

A conversation with Ernest Fleischmann

by GAIL EICHENTHAL

Ernest Fleischmann (right) with Pierre Boulez

"WHETHER we like it or not, we are in the throes of a managerial revolution in the orchestral world. The orchestra manager is emerging from the cocoon in which he was the servant of his board and the amanuensis of his music director, to become the master, on whom depend not only his orchestra's administrative and financial fortunes, but also its artistic future."

When Ernest Fleischmann wrote these words in January of 1969 for *High Fidelity* magazine, he was technically an outside observer of the orchestral management scene; he held the post of director of the classical section of Columbia Records for Europe. Previously, he had served as general manager of the London Symphony Orchestra, where he earned his reputation as an innovative, effective, and occasionally ruthless administrator. Within months, he would assume his present post as executive director of the Los Angeles Philharmonic.

During the course of his 15 years in Los Angeles, Fleischmann has not only fulfilled his prophecy, he has also become one of the most powerful figures in the world of classical music. It is Fleischmann who is largely responsible for the fact that the Los Angeles Philharmonic has the highest earned income of any American orchestra. Much of that income is generated by ticket sales at the Hollywood Bowl, of which Fleischmann has been general director since his arrival in Los Angeles in June of 1969. It is Fleischmann who just about single-handedly lured the orchestra's past and future music directors—Carlo Maria Giulini and Andre Previn—to Los Angeles. It is also Fleischmann who has introduced to Los Angeles audiences such artists as Simon Rattle, James Levine, Istvan Kertesz, Murray Perahia and Maurizio Pollini. And finally, it is most certainly Fleischmann who has made it possible for the Los Angeles Philharmonic to become one of the highest paid orchestras in the country. The average player's salary when he began his tenure was $8,000 a year. Under the current contract, a musician entering the orchestra earns more than five times that amount, not counting overtime or income from recordings.

For all of his phenomenal success, Ernest Fleischmann very nearly passed up the field of orchestra management in favor of a career standing in front of an orchestra. In 1959, at the age of 33, having just run a successful arts festival in Johannesburg, he was offered two jobs: conductor of the Capetown Symphony and general manager of the London Symphony. It was the moment of truth for the German-born, South African-trained musician, who had also received a degree in accounting. "I had to decide whether I had it in me to go through the self-punishing, monastic existence necessary to become a first-rate conductor. And I decided that I didn't have the self-discipline. I was fine for Capetown, but I wanted to be the best I could be. To be just an ordinary conductor is a pitiable thing. So it was bye-bye conducting, hello administration."

Twenty-five years after that crossroads, Fleischmann is at the top of his field, and it is clear that administration agrees with him. Looking tanned and relaxed despite a grueling schedule which keeps him working up to 80 hours a week, he took the time for a leisurely conversation about the present state of the Los Angeles Philharmonic and its future under newly-named music director Andre Previn.

Speaking in his office on the fourth floor of the Dorothy Chandler Pavilion, Fleischmann reminisced about his earliest associations with Previn, whom he first encountered on records as a virtuoso jazz pianist. During his tenure as manager of the London Symphony, Fleischmann was partly responsible for bringing the then fledgling young conductor and concert pianist to London to conduct the orchestra, of which he eventually became music director.

And what will Andre Previn do for the Los Angeles Philharmonic? "My hope is that he'll greatly extend the range of our repertoire in the areas of French, British, Slavonic, and American music, and also in the classical repertoire; we haven't played nearly enough Haydn or Mozart. And I think he'll give the orchestra a stability which we may have lacked. He'll be a total music director; he wants to be involved in every aspect of the orchestra's work. He'll be playing chamber music with our musicians; he'll be involved with the New Music Group—as pianist, composer and conductor. He's an all-around superb musician and a super conductor."

Despite Previn's background in the Hollywood film studios, we should not look for a return to the flamboyant conducting style of Zubin Mehta, according to Fleischmann. "Previn tends to be undemonstrative on the podium," he explains, "a contrast to both Giulini and Mehta. He's much more relaxed and cool than either of them, a little like Boulez, perhaps. But he's a total musician, who also happens to be a highly intelligent and articulate man."

Yet for all of his gifts, Previn, after all, won't be bestowing them on local audiences until the 1985-86 season, when he is scheduled to conduct his first concerts in Los Angeles. HIs first full season as music director doesn't begin until the following fall. How will the considerable gap between music directors be filled?

"Previn will be available for program planning and auditioning well before he conducts his first concerts here," insists

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Carlo Maria Giulini conducting the Los Angeles Philharmonic

Fleischmann. "So his influence will be felt much earlier than winter 1985-86. And you've got to realize that we didn't expect to find a music director this quickly. We weren't just looking for someone to fill the vacant position; we were quite willing to wait until the right person was ready to come. So we have protected ourselves by engaging marvelous guest conductors for the next couple of seasons. First of all, of course, there are Simon Rattle and Michael Tilson Thomas. And then there are conductors like Erich Leinsdorf, Kurt Sanderling, Leonard Slatkin, Leonard Bernstein, and of course Carlo Maria Giulini will be back every season."

Fleischmann is also excited about a young Finnish conductor who will be making his American debut with the Los Angeles Philharmonic this coming season: Esa-Pekka Salonen, currently principal guest conductor of the Swedish Radio Symphony Orchestra. Salonen first came to Fleischmann's attention when, at the age of 25, he stepped in at short notice to replace Michael Tilson Thomas in London's Royal Festival Hall for a performance with the Philharmonia Orchestra of Mahler's Third Symphony.

"He's the biggest young talent I've come across since Simon Rattle," said Fleischmann of Salonen. "For someone privileged to have been in on the discoveries of such conductors as Colin Davis, Istvan Kertesz, James Levine, and Simon Rattle, it is a thrill for me to say, here is someone with that kind of potential.

Yet no matter how gifted the guest conductors, hasn't it been demoralizing for the orchestra to be, for all intents and purposes, without a real music director for the past few seasons, during Carlo Maria Giulini's extended absences from Los Angeles?

"Of course it hasn't always been easy," admits the Philharmonic's executive director, "but the musicians of the orchestra have been remarkably resilient. Unfortunately, the media tends to capitalize on anything they perceive to be negative and may therefore convey distorted views to make what is euphemistically called 'news'. Naturally, continuity of leadership is very important. But the musicians do need an opportunity to look at different styles of making music. And audiences need variety too. The thing is to strike the right balance."

According to Fleischmann, if there *has* been a threat to the orchestra's morale, it's the fact that the Los Angeles Philharmonic plays too many concerts. Most major American orchestras rely on ticket sales and services for a little over half of their operating budget. The Los Angeles Philharmonic earns 81% of its budget from its paid admissions and services.

With conductor Simon Rattle

"This is both good and bad," explains Fleischmann. "It makes us very vulnerable to the economy. And it also has lulled our fundraisers into a somewhat false sense of security. We're not really a cost-effective organization; we can't play louder and faster and thus increase our productivity. Our budget increases every year, and that 19% gap of unearned income, which must come from contributions and so on, that percentage is translated into an ever larger amount of

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Andre Previn

hard dollars. Through being forced to earn so much of our budget from our own efforts, we've been driven into a situation in which we play more concerts than is good for the orchestra."

A longtime member of the orchestra, who requested anonymity, corroborates Fleischmann's view. "The demanding schedule of concerts, especially during the Hollywood Bowl season, tends to exhaust us, both physically and psychologically. The result is that sometimes we don't play as well as we might, and we also start to take the performances for granted. Even worse, we end up resenting them."

The solution, according to Ernest Fleischmann, lies in a more aggressive fundraising campaign, and, most importantly, in increasing the orchestra's endowment. This is a capital fund, the income of which helps to underwrite an orchestra's deficit. The Los Angeles Philharmonic, says Fleischmann, has the smallest endowment of any of America's top 15 orchestras. The largest endowment, curiously enough, is owned by the Pittsburgh Symphony, of which Andre Previn is currently music director: a whopping $43 million. The Los Angeles Philharmonic's endowment is a relatively modest $6½ or 7 million.

The secret to Pittsburgh's success? "People like John Heinz (of catsup fame), the Mellon family, and some lucky investments. We don't have enough money to make lucky investments."

Enlarging the endowment will reduce the necessity for what Fleischmann refers to as "incessant annual fundraising drives which always come down to the wire." It will also raise the orchestra's standards of performance by enabling them to increase the number of rehearsals while decreasing the number of concerts they play. It would also ensure the continuation of the orchestra's extensive outside activities, including the New Music Group, the chamber music series, the in-school concerts, the Orchestral Training Program, and the Summer Institute for young orchestral musicians and conductors, which, after only three seasons, has already attained a national reputation.

Always the musical mover and shaker, Ernest Fleischmann has even more projects up his sleeve for the upcoming season, including a substantial new subscriber newsletter (written by former KUSC artistic director Ara Guzelimian) which will be expressly geared toward preparing concertgoers for what they're going to hear.

"I think we have failed. . . *I* have failed . . . in not making enough of an impact on the musical perceptions of our audiences," says Fleischmann. And the music coverage in our local press is lamentable. I'm not talking about reviews, but about musical news. I have to read the *New York Times*, the European newspapers, and the music magazines to find out what's going on in the world of music."

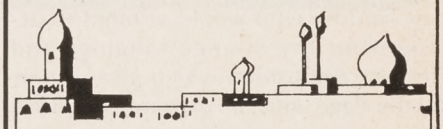
Also in the works for the coming Music Center season is an extensive series of lecture/discussions about the program on the night of every Los Angeles Philharmonic concert. Previously, these "pre-concerts" were offered only on Fridays.

Above all, Fleischmann believes that any major artistic institution can justify its existence only by aiming for the loftiest standards, and always being prepared to take risks. One such risk was the Philharmonic's recent Festival Boulez/LA: three concerts at UCLA's Royce Hall, followed by three more at the Ojai Festival, all conducted by Pierre Boulez. Each of the six programs featured music of Boulez himself as well as other highly complex works of the 20th century. All six concerts were sell-outs. "If we don't keep moving forward," Fleischmann says, "the arts will stagnate. Standing in one place is really retrogressive."

And how does Fleischmann hope to convince potential donors to contribute to the Philharmonic's health and welfare as well as the risk-taking inherent in the orchestra's ambitious schedule of activities, especially during a period when many people consider support of the arts a low priority?

"Because in the end," insists Fleischmann, "what's the use of food, shelter, health, and a good education, unless life can enable us to use the full potential of what our civilization has produced? If we're not capable of taking advantage of that, we might as well be dead from the day we're born." □

Photo: Phillip Dixon



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One of the most popular contributors to Performing Arts magazine during the past decade has been a long-dead Scotsman named James Glass Bertram (1824-1892). Writing under the pseudonym (stage name, in fact) "Peter Paterson," Bertram told us about the stage of his time in such a manner as to convey the timelessness of theatrical life – plus ça change, etc. We are thus able to get the feel of his profession in a manner that would hardly be possible in a contemporary "star" autobiography which, like as not, tells more about its putative author's love life and squabbles with "stupid" directors and "venal" accountants than about the theatre itself.

Bertram was a newspaperman and magazine editor both before and after his none-too-successful acting career. One must assume from his wittily evocative prose that he was far too busy observing his colleagues and the details of backstage life ever to concentrate on his own acting. The rewards of that negligence are, clearly, the reader's.

The present essay is from "Glimpses of Real Life, Theatrical and Bohemian" (1864).

Hogarth's "Strollers"

Edmund Kean as Othello

A Rage for the Stage

— or, The Novice Abashed

by PETER PATERSON

THERE is a peculiar fascination incidental to the acted drama which, year after year, draws a number of young men and women within its attractive vortex; and he who would attempt to account for the strange longings and restless disposition which give victims to the stage, must be prepared to solve a very curious problem – so curious, indeed, that I will not myself attempt to meddle with it. The gaudy attire of the players – the inspiring music – the beautiful scenery – the feverish excitement – the brilliant lights – the pleasure of the moment, and the happy and admiring audience, no doubt lay siege to the senses of youthful beholders, and tempt them to entertain notions of penetrating into that mysterious region.

A nightly attendance in the stalls of the playhouse strengthens the desire to go "behind" and see for one's self, at the sacrifice even of being lured into the net. A course of reading, composed of "Lives of the Players," "Our Actresses," and what is usually denominated "Theatrical Criticism," in the pages of obscure publications devoted to the drama, bedaubed with woodcuts of distinguished performers in striking attitudes, is not calculated to allay the desire.

Neither did my inquiries into the origin and history of the acted drama tend to cure the fever which had begun to rage; as from these studies I learned that Thespis had originated the dramatic art some five hundred years before the Christian era; also, that Thespis had been a strolling player, and that the sages of ancient Greece had listened to his declamation; and more than that, that he had earned money at the rate of 45 pounds per day.

This reminded me that Edmund Kean had been a strolling player – that John Kemble had been in difficulties – that his sister, Mrs. Siddons, had been a domestic servant – and that Macready and all the great stars that ever shone in the theatrical horizon had been at one time poor and needy, although afterwards famous and very wealthy. All these facts naturally impel the imagination to conjure up a finger-post which points out the path to "the boards."

To help me in this resolve, I had in my possession, among other theatrical literature, that finger-post to young actors, *Leman Rede's Guide to the Stage* – or, as some severe parents designate it, "Rede's Road to Ruin" – with its instruction to novices, its catalogue of managers, its list of theatrical salaries, its chapters on making superior engagements. The aspirant was even told "how to colour the

face for the presentation of Moors, &c.," as well as a chapter about the method of expressing the various "passions, emotions," &c.;

It must have been a kind of mesmeric attraction that ultimately impelled me to "smell the lamps;" for when the notion once took possession of me, the very devil himself could not have blotted from my mind the idea that I was destined to be a John Kemble, or a second Garrick—in fact, the greatest tragic actor of my day; certain to become, like the heroes I worshipped, a future subject for the biographer.

As usual with all afflicted by a similar monomania, I spouted on every occasion, proper or improper. I walked about with favourite passages from Shakespeare on my tongue's end; and when I met a friend, he was invariably accosted in a select sentence of blank verse. Evening parties were a perfect godsend—for at these I was certain to be asked to spout; and "Is this a dagger?" brings rich rewards of flattery.

On such occasions I was in my glory, and the lines came rolling forth with all the ignorance and pomposity common to that infatuated class of blockheads denominated, "theatrical amateurs." But I sinned in pure ignorance, having no idea that I was not perfectly sublime; and the admiring applause of partial friends gave me no hint that I had become a downright nuisance, known at many tea-parties as the "spouting bore."

In such a manner did the fates beckon me on. I became at length quite "the theatrical young gentleman"—"Sir Oracle," to those who would listen, on the births, deaths, and marriages of all the actors and actresses who had ever flourished. In fact, to be considered a walking cyclopaedia of all matters pertaining to the British drama—an authority on everything theatrical, from the best way to put on rouge, to the newest reading in *Hamlet,* was a part of my ambition. All this was the more extraordinary, as I had the good fortune to hold an excellent situation, which my unfortunate propensity led me to give up.

I was happy in every respect, had a comfortable home and troops of friends, who, melancholy to record, upheld me in my determination to make a fool of myself. In time, as my theatrical *furor* grew with what it fed on, I neglected my office, and got into disgrace with my employer, who threatened to discharge me.

It is notorious that all the best actors begin at the beginning, and serve a regular apprenticeship to the profession, in the course of which they find out for

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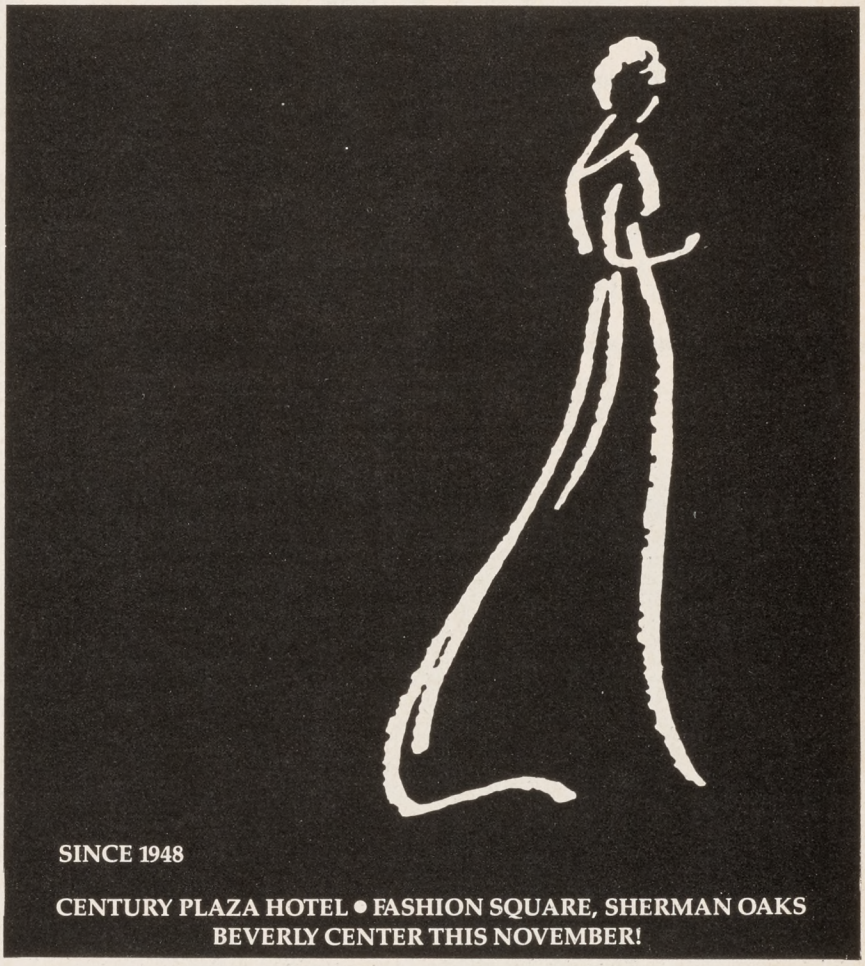

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what line of "business" nature may have fitted them. As is usual with theatrical aspirants, nothing but the sublimity of tragedy would suit my ardent spirit; and to give my genius the fullest scope, *Hamlet* was fixed upon as my opening character, and I determined upon embellishing the part with several new readings which had occurred to me in the course of my studies.

After making inquiry at one or two public-houses which were frequented by the members of the sock and buskin, I found that I might obtain an opening in the theatre of a manufacturing town in the West of Scotland, which, if the courteous reader please, he may call Threadham. A call upon the manager settled this point at once, and the intervening period between that visit and my *debut* found me making elaborate preparations for my launch into this new sphere of life.

David Garrick as Macbeth

During my brief preliminary visit I obtained a glimpse of the internal resources of a fourth-class provincial theatre; but, having previously been on the stage; and seen in appliances of the Edinburgh and Glasgow houses, I was much astonished to find how things were dwarfed in the temple of the drama at Threadham. The stage—and at the time I felt myself *Hamlet*—seemed but a span in breadth; the scenery looked like that of a toy theatre; and the aspect of the whole was desolate and gloomy, which tended, in some degree, to chill the ardour of my tragic aspirations. "But stop," said the manager, to whom I had disclosed my feelings—"stop till we light up, my boy, you will feel more at home then; the lights are half the battle, man; this gas is a glorious invention for the stage; it puts a new face on everything theatrical."

On my arrival at the scene of (as I thought it would be) triumph, my eyes were delighted with the large placards

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announcing that a new tragedian was about to blaze upon the world. At least six times between the railway-station and the theatre did I stop to look at the bills containing the "caste" and read—"The character of *Hamlet,* by a *gentleman;* his first appearance on any stage." This was indeed a foretaste of my future greatness! The manager was kind enough to have two rehearsals on my account, and I got through them pretty well. The company was more select than numerous, the principal members consisting of a few old stagers, who had, often to play several parts in one play.

The eventful night at last arrived, big with the fate of the new *Hamlet* and my future fortunes. After partaking of dinner, and a modicum of liquor to lend its aid in the way of inspiration, I again, looked over my part, with a view to impress it thoroughly on my memory; then summoning up all my courage, and confident of success, I set out for the playhouse, and arrived at that building exactly at six o'clock, and for the first time was ushered into the dressing-room.

The dressing-room! Let the courteous reader recall to his mind's eye the picture of Hogarth's "Strollers," and he will have a faint idea of the sight which met my astonished eyes. There was only one attiring-room, and it was used in common by all the company—all the gentlemen, I mean; for, as usual, the ladies had a room to themselves.

In one corner was the individual who was to play *Laertes,* apologising for *again* being minus his shirt, it having been sent this time to get a new breast put in—last time, it was away getting re-tailed. In the middle of the floor stood the *King,* a fine old Irishman, who, while arranging his robes (and this was no easy matter, as they would not button upon him) kept bewailing the loss of an *illigant* pair of "toights" and a huge box of books, which had gone the way of all theatrical properties, (i.e., been lent to "my uncle") in a bad season at Clonmel, where Paddy had been manager of a strolling company—a family company, most of his children having been celebrated as infant phenomena in various country theatres.

We may as well mention, by way of parenthesis, that all players have great losses to mourn over, and it is particularly at dressing-time that they give vent to their lamentations. I never yet, in the whole round of my travels, met an actor who had not be ruined and robbed over and over again, both of his "props" and books.

Next to the *King* was *Hamlet's* friend,

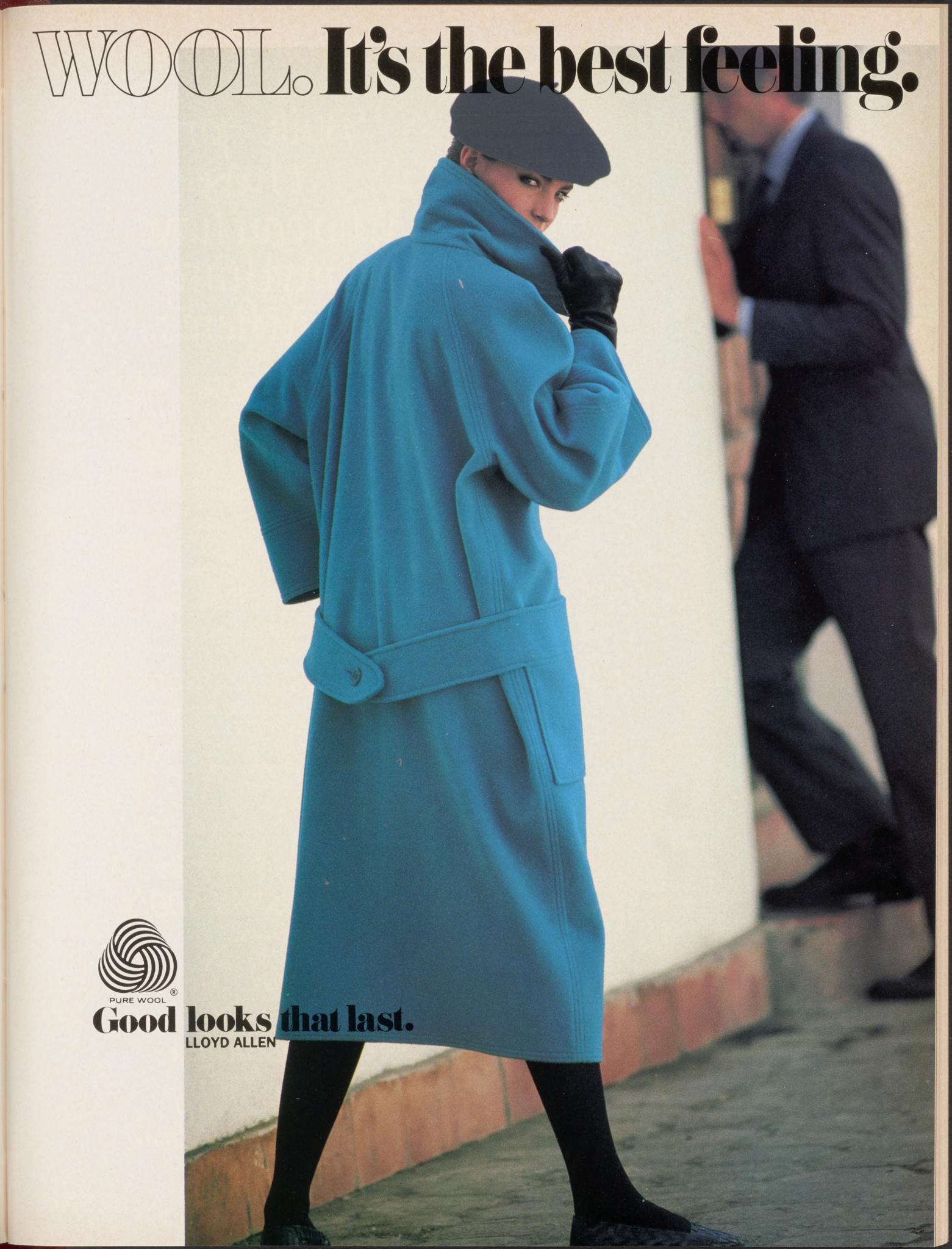
Sarah Siddons as Lady Macbeth

Horatio, who was patiently endeavouring to close up a rent which, much to his chagrin, had made its appearance in a prominent part of one of his most necessary vestments, and that, too, at a very inappropriate moment—viz, when he was kneeling on the previous evening, according to the stage direction, to pay his addresses to a lady in a comic drama, in which he acted the lover.

The *First Actor* was steaming with raw whisky, and boasting of how many glasses he had drunk during the day. He was beseeching the previous newcomer, a novice like myself, for the loan of a collar (his own being, as usual, lent). *Polonius* was taking huge pinches of snuff, and scattering it all over the wig he was engaged in dressing.

The *First Gravedigger,* next to the manager, the low comedian of the company, a quiet, unostentatious fellow, seemed the best provided of all the motley crew, and, for a consideration, he hired out some of his dresses to those of the company who required them. The *Ghost* (he was the wit of the company) stood before the fire eating a small mutton-pie, as he said he could not be hollow enough in the voice unless he was quite full in the stomach.

The dressing-room was a large, bare apartment, over one part of the stage; a wooden board or shelf ran round two sides of it, and each individual had a share of this dresser. At dressing-time there was always a great borrowing of chalk, rouge, hares' feet, whiting, &c.,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&c., Sometimes, too, a gent would inconsiderately get into some other gent's tights, or by accident put on his neighbour's boots; and occasionally there would be a fight for the possession of a tunic that was considered a good one—the wardrobe of the theatre only furnished tunics and cloaks; each actor had to provide his own tights, boots, collars, hats, &c.

One actor in this company being for a time without boots was obliged to borrow, and had to be accommodated as well as possible by those whose turn it was to be "off" the stage. When every person had to be on, this gentleman, who acted a prominent character in the play persuaded some one who could stand in the shade to lend him his books or shoes. I have seen him make narrow escapes; once, in a particular play, he had to speak a speech at the wing, while in the act of pulling on a pair of very tight boots.

Having achieved the important feat of dressing, we all descended to the stage a few minutes before the rising of the curtain.

As the evening advanced, the shouts of the manager "gave dreadful note of preparation," and my *Horatio,* who also officiated in the capacity of prompter, was speedily at his post. A broken teacup, containing raw whisky mixed with sugar, stood on a convenient shelf near enough at hand to be frequently appealed to.

The company, I noticed, was greatly interested in the appearance of the house, and each actor in turn took a peep through a small hole in the curtain, in order, as they called it, to "take stock" of the audience. I could note that the manager, for one, was very well pleased; for full houses are few and far between in a country circuit.

In the meantime, the prompter bustled about, getting the stage cleared, and directing the first scene; and his broad and peculiar oaths, all of which were given in the genuine Scottish dialect, were highly characteristic. At length the overture was played out, and Richard, having drained his cup of the last mouthful of whisky, had borrowed fourpence to get it replenished preparatory to the rising of the curtain.

Now came the eventful moment; "Clear the stage," was shouted by the manager, and at last the curtain was rung up. All this time, from the minute I left the dressing-room, and while the ladies and gentlemen of the company strutted about in the costume appropriate to their part, I began to experience a growing queerness, and felt the coming on of

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that awful sensation which I had so often ridiculed in others, known to the initiated as "stage fright." As the first brief scene went on, and *Francisco* spoke about the weather, &c., the feeling increased; and when I was pushed into my place to be "discovered," along with the *Queen* and court, I felt much inclined to run away, and leave histrionic greatness to be achieved by others who had more nerve. But there they all were—escape impossible; besides, I question if my knees would have permitted my legs to have performed their functions.

When the stony ramparts of Elsinore drew asunder, and the audience beheld *"Scene II.—A Room of State in the Castle"*—there was a welcoming round of applause in honour of the new *Hamlet,* who all the time was standing as if in instant expectation of being hanged. The state of my feelings during these brief minutes cannot be described; I felt unutterably helpless. All the combined evils that ever were heaped on the devoted head of any poor human being could, I thought, be nothing to what I suffered at the moment when it came to my turn to speak.

I was letter-perfect in the part of *Hamlet,* and had frequently galloped over every word of it from beginning to end; indeed, I knew the whole tragedy by heart, but I was suddenly struck dumb, and could make no utterance. Cold drops of sweat ran down my back, my head felt on fire, my knees were decidedly uneasy, my eyes grew glassy, the sea of human heads before me seemed converted into one great petrified face.

I tried to shut my eyes, but that gigantic head, with hundreds of penetrating eyes, still glared at me; at one moment it became fixed with an icy contemptuous smile that seemed to refuse all sympathy, and mock at me. Then a new feeling came over me. I felt as if all that was taking place was no concern of mine—nothing to me individually. I did not understand it. I was in a region of unconsciousness—far away in dreamland—and my mind was blank. In a moment again I woke up—I tried to concentrate my thoughts—my eyes brightened, and I gazed into the audience; tried to look unusually mild, philosophic, and intellectual. I succeeded to some extent in this, as I fancied; but, as I have since been told, I only attained the drunkard-like position of looking unutterably foolish.

Again and again my cue was given, but I heeded it not. Answer made he none—no sound issued from the deep chest of the "inky Dane." My lips moved, but my voice was frozen. I felt choked up; my

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William Macready as Hamlet

legs silently danced a quick, shaky kind of movement. The prompter cried out the beginning of my part several times—

"A little more—"

but my only reply was a hopeless, helpless stare. I looked, and looked at the audience—but the fact was, all memory had fled. I *felt* what I had to say, but could not speak it. The audience began to get impatient, and hiss. All at once a thought of home came vividly across me; and glancing at my sombre dress, I said to myself, as I thought, "What would my mother say if she saw me making such an infernal fool of myself?"

I shall never forget the roar that took place; for, instead of merely thinking these words, I had spoken them—they unwittingly found vocal expression—and the audience shouted with excitement. The company, losing all sense of propriety, first tittered, and then joined heartily in the general roar; and I, looking first one way and then another, bolted off the stage as hard as my rather shaky legs would allow me, amid a renewed shout from the whole audience.

And so ended my first appearance on any stage.

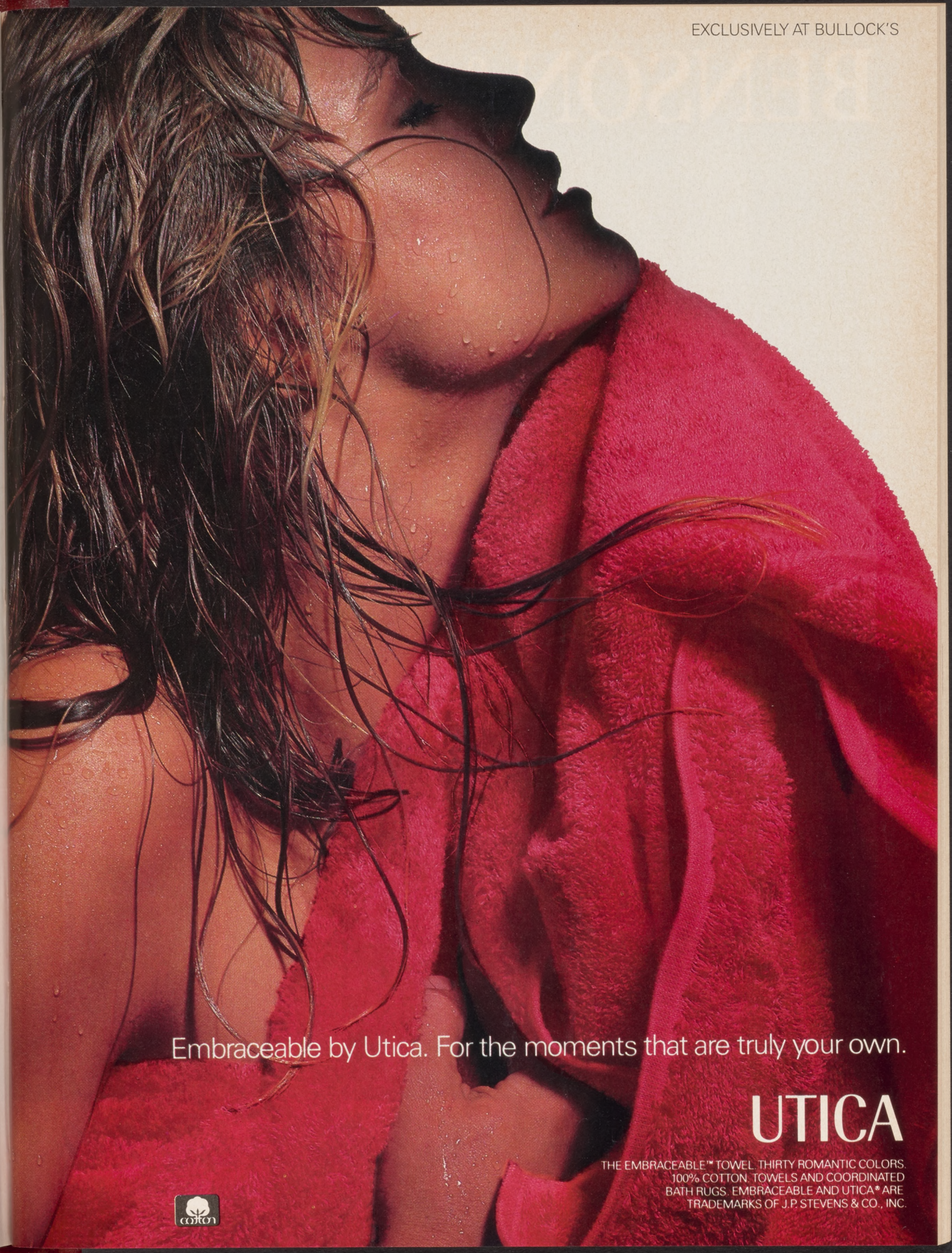
After the curtain had fallen, it became necessary to appease the offended audience by a few words of apology. This was not difficult; for, to say the truth, the good weavers of Threadham were rather amused than otherwise at the affair, and quite inclined, after their hearty laugh, to be in a forgiving disposition.

The gentleman who was to do the *Ghost* was sent on to make a suitable speech, appealing, in the wonted stock phrases, to the generous sympathies of the audience, and begging the usual indulgence for the manager on account of their unlooked-for disappointment. The speech was well received, and after a substitute for the novice had been provided, the play went on, the manager thus retaining all the cash which had come into the house.

As to my own feelings immediately after my escape from the stage, I cannot now recollect what they were. Covered with perspiration, I staggered away to the dressing room and fell in a huddle on the floor in a deep faint. I recovered, however, in a short time, surrounded by the company, who were kindly ministering to me. All signs of merriment by this time had vanished; they, no doubt, fancied it might turn out too serious an affair for a joke.

The gentleman who acted old *Polonius* told me to keep up my spirits and not be cast down. "Try again, my boy," said he; "one failure is nothing. Let me honestly advise you, however, not to fly at such high game as *Hamlet;* stick to little bits; you will thus gain practice and confidence together, and opportunities of murdering *Hamlet* will not doubt frequently occur. In the meantime, I may venture to prophesy, from your face, that comedy will be your *forte,* and you may throw tragedy to the dogs as soon as you please." "Oich, me boy," said the *King,* in his best brogue, "don't moind yer leetle failure. I have done the same meself when I was a novice, an' here I am, ye sees, play'n the *King* in this abominable dress that I can't get to fit me any how; bedad, now I wish me boots had been filled with chips of my own glass when I tuk to acting; but thry it again, me lad, thry it again!"

I did. □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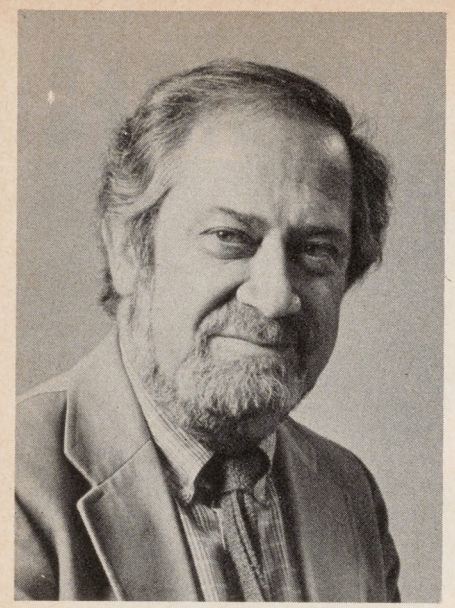

A Message from the Bowl's General Director

As this Hollywood Bowl season fast becomes history, I will look back upon it as one of the most memorable since I took responsibility for the Los Angeles Philharmonic's summer home in 1969. This is due in part to the four Olympic Arts Festival Week concerts and the special excitement they brought (that amazing Hogwood-conducted *Messiah,* for example), and also to the pleasure all of us at the Bowl derived from the events themselves, and from hosting the wonderful international audiences that attended them. But there were, of course, so many more highlights this summer, and almost all of them stemmed from the superb playing of the Los Angeles Philharmonic. All of us — indeed, all of Los Angeles — have every right to experience a keen sense of pride in our wonderful Orchestra. A Hollywood Bowl summer, you must realize, is extremely demanding on the musicians, what with rehearsing three different programs and playing four concerts every week, so that the spirit, dedication and high standard of performance they maintained have been all the more remarkable. These qualities were clearly in operation at the two splendid pre-season concerts — one all-Tchaikovsky, the other all-Beethoven — and have continued in force week after week.

This summer the Philharmonic shared the stage on three occasions with another extraordinary ensemble — the Los Angeles Philharmonic Institute Orchestra. What a fantastically talented group of young people we had in the Institute Orchestra this summer! The playing was tremendously impressive in their joint performances with the Philharmonic, and, on their own in their series of Sunday Sunset Concerts — a series I heartily recommend to future subscribers for next season.

Another orchestra we were proud to welcome was the Israel Philharmonic, with our dear friend Zubin Mehta conducting in his characteristically brilliant manner.

There were so many wonderful conductors and soloists throughout the summer, it's impossible to list them all, but we're not likely to forget Alexander Toradze's Rachmaninov Second Concerto; or Bella Davidovich's Grieg Concerto; Cho-Liang Lin's Sibelius; or Lawrence Foster conducting Wagner with Linda Esther Gray, William Johns and Malcolm Smith; or Emanuel Ax's Chopin F-minor Concerto; or Cécile Ousset's Saint-Saëns; or the playing of Wynton Marsalis; the singing of Caballé; the violin wizardry of Zukerman and Mintz; the conducting of Michael Tilson Thomas, Leonard Slatkin, Sir Charles Groves. . . and on and on.

My hope is that you found the season as enjoyable and stimulating as we tried to make it for you. There are big plans for next year, what with celebrations for the 300th birth year of Bach and Handel, and with an outstanding line-up of world-famed artists — new faces and returning favorites. I look forward to welcoming you back to Hollywood Bowl for Summer Festival 85!

Thank you.

Ernest Fleischmann
Executive Director
Los Angeles Philharmonic Association
General Director, Hollywood Bowl

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

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HOLLYWOOD BOWL

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THE WINNING SEASON

FINAL TWO WEEKS

Tuesday, September 11, 8:30
CONCIERTO DE ARANJUEZ AND BOLERO
Falla: Three Dances from The Three-Cornered Hat
Schifrin: Guitar Concerto (world premiere)
Rodrigo: Concierto de Aranjuez
Ravel: Bolero
Neal Stulberg, conductor
Angel Romero, guitar
Remaining seats: $12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 12, 8:00 – Jazz at the Bowl
SWINGING THE NIGHT AWAY
King of the Vibes **Lionel Hampton,** and band leader **Bob Crosby** in a great night of swinging fun with **Lionel Hampton and his Big Band** and **Bob Crosby and his Bobcats.**
Remaining seats: $14.00, 7.50, 6.50

Thursday, September 13, 8:30
JOHN WILLIAMS CONDUCTS RUSSIAN ROMANTICS
Glinka: Overture, Russlan and Ludmilla
Prokofiev: Piano Concerto No. 3
Borodin: Symphony No. 2
Borodin: Polovtsian Dances from Prince Igor
John Williams, conductor
Garrick Ohlsson, piano
Remaining seats: $12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 14/Saturday, September 15, 8:30
THAT SPECIAL MAGIC WITH JOHN WILLIAMS
The acclaimed Boston Pops maestro conducts music from La Cage aux Folles, West Side Story, Carousel, Indiana Jones and the Temple of Doom, plus Sarasate's Carmen Fantasy and more.
John Williams, conductor
Sidney Weiss, violin
Remaining seats: $10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, September 18, 8:30
BRAHMS AND PROKOFIEV
Winner of the 1982 Indianapolis International Violin Competition, **Mihaela Martin** debuts in a melodious program.
Prokofiev: Classical Symphony
Prokofiev: Violin Concerto No. 2
Brahms: Symphony No. 1
James Loughran, conductor
Mihaela Martin, violin
Remaining seats: $12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 19, 8:00
Jazz at the Bowl
JAZZ GOES TO THE MOVIES
Mel Tormé, Carmen McRae, George Shearing Duo featuring **Don Thompson, Bill Berry** and the **L.A. Big Band.** A jazzy look at great songs from the movies.
Remaining seats: $14.00, 7.50, 6.50

Thursday, September 20, 8:30
SCHEHERAZADE AND A RACHMANINOV CONCERTO
Mussorgsky: Gopak (Sorochinski Fair)
Rimsky-Korsakov: Scheherazade
Rachmaninov: Piano Concerto No. 3
James Loughran, conductor
Jeffrey Kahane, piano
Remaining seats: $12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 21/Saturday, September 22, 8:30
FIREWORKS POPS FINALE
James Loughran conducts Handel's Music for the Royal Fireworks with the traditionally spectacular pyrotechnic display, and Greensleeves, Pomp and Circumstance March No. 1 and the Overture to Verdi's The Force of Destiny. **Chia Chou** plays Beethoven's Piano Concerto No. 3.
James Loughran, conductor
Chia Chou, piano
Remaining seats: $6.50, 4.50, 2.50

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Second Concertmaster
Irving Geller
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Mark Baranov
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Dale Allmond

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Principal
Arthur Royval
Assistant Principal
Jerry Epstein
Irving Manning
David Stockhammer
Murray Schwartz
Albert Falkove
Richard Elegino
Charles Lorton
Sidney Fagott
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

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Ronald Leonard
Principal
Daniel Rothmuller
Associate Principal
Nino Rosso
Assistant Principal
Mary Louise Zeyen
Howard Colf
Stephen Custer
Barry Gold
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Peter Snyder

Basses
Dennis Trembly
Principal
Bruce Bransby
Principal
Barry Lieberman
Assistant Principal
Jack Cousin
Richard D. Kelley
Frank Granato
Arni Heiderich
Frederick Tinsley
John Schiavo
Christopher Hanulik

Flutes
Anne Diener Giles
Principal
Roland Moritz
Miles Zentner

Piccolo
Miles Zentner

Oboes
Barbara Winters
Principal
David Weiss
Principal
Donald Muggeridge
Robert Cowart

English Horn
Robert Cowart

Clarinets
Michele Zukovsky
Principal
Lorin Levee
Principal
Merritt Buxbaum
David Howard

E-Flat Clarinet
Merritt Buxbaum

Bass Clarinet
David Howard

Bassoons
David Breidenthal
Principal
Alan Goodman
Principal
Walter Ritchie
Patricia Kindel

Contrabassoon
Patricia Kindel

Horns
William Lane
Principal
John Cerminaro
Principal
Ralph Pyle
George Price
Brian Drake
Robert Watt
Assistant Principal

Trumpets
Thomas Stevens
Principal
Donald Green
Associate Principal
Rob Roy McGregor
Boyde Hood

Trombones
Byron Peebles
Principal
Ralph Sauer
Principal
Herbert Ausman

Bass Trombone
Jeffrey Reynolds

Tuba
Roger Bobo

Timpani and Percussion
Mitchell Peters
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Raynor Carroll
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Los Angeles Philharmonic

Tuesday, September 11, 1984, 8:30

☆**NEAL STULBERG,** Conductor
ANGEL ROMERO, Guitarist

FALLA — *El Sombrero de Tres Picos* (The Three-Cornered Hat), Suite No. 2 (1919)

The Neighbors' Dance (Seguidilla)
The Miller's Dance (Farruca)
Final Dance (Jota)

SCHIFRIN — Concerto for Guitar and Orchestra (1984)
World Premiere. Commissioned by Angel Romero

Theme and Variations
Andante lontano
Rondo: Allegro con brio

MR. ROMERO

Intermission

RODRIGO — Concierto de Aranjuez (1939)

Allegro con spirito
Adagio
Allegro gentile

MR. ROMERO

RAVEL — **Bolero* (1928)

☆**The Winning Season:** Neal Stulberg, Winner Baltimore Symphony Young Conductors Competition, 1980.

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Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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NOTES BY ORRIN HOWARD

"El Sombrero de Tres Picos" (The Three-Cornered Hat), Suite No. 2
Manuel de Falla (1876-1946)

Few would argue the estimate of Manuel de Falla as the most important Spanish composer of the 20th century, though some Spaniards may lower their voices when mentioning that he spent seven years in Paris. Cadiz-born, he studied at the Madrid Conservatory, where he came under the influence of Felipe Pedrell, then the most prominent man in Spanish music. Once out of the Conservatory, Falla, as did virtually every Spanish composer, wrote *zarzuelas,* the country's leading music-theatre form. It was, in fact, his opera, *La Vida Breve,* which first brought Falla important attention — first prize in a competition sponsored by the Academy of Fine Arts in Madrid. The seven-year Parisian sojourn began in 1907. During that period he moved among the great French figures of the day — Debussy, Ravel, Satie, Dukas, etc. — absorbing those elements of Impressionism which he digested thoroughly and later infused into his music without at all adulterating its Spanishness.

In 1919, at the urging of Ballet Russe impresario Serge Diaghilev (who had earlier set Stravinsky on the ballet trail), Falla revised and enlarged upon the score he had written for a pantomime based on the novelette *El Sombrero de Tres Picos,* by Pedro de Alarcon. The resultant ballet, with choreography by Leonide Massine and decor by Picasso, was first produced in London in July 1919.

The story of the ballet centers around a pompous, elderly Corregidor's misadventures as he pursues the pretty young wife of a young, rather dim-witted Miller. There is much uproarious confusion along the way to the final curtain which finds the Corregidor humiliated and hauled off to jail, to the general rejoicing of the townspeople. The in-turn fiery and languorous music, seemingly folk-like but entirely original, propels and frames the action in the most authentic and colorful terms, in concert performance bringing Spain to the ear and the imagination if not to the eye.

Three of the score's most appealing sections are familiar through the well-known suite that includes *The Dance of the Neighbors* and *The Miller's Dance,* both of which occur at the beginning of the second act, and the *Final Dance.* These excerpts present the composer in ways that clearly define his incomparable gift for authentic rhythm and melodic inflection, for a rich use of the orchestra, for an inner vitality that surges through the music, and even for the clever infusion of Stravinskian touches that spark the score. The influence of Stravinsky was inevitable, by the way, considering

that the Russian's big-three ballets — *The Firebird* (1910), *Petrouchka* (1911) and *The Rite of Spring* (1913) were introduced during Falla's Paris residency.

The Neighbors' Dance is a *seguidilla,* a dance from Andalusia (southern Spain), in fast triple time. The *Miller's Dance,* a gypsy *farruca,* begins with stomping rhythmic figures and grows ever-faster as it proceeds. *The Final Dance* is a *jota,* a dance of Aragon (northern Spain), again in a vital, energetic triple time.

Concerto for Guitar and Orchestra
Lalo Schifrin (b. 1936)

NOTE BY THE COMPOSER

In the sixteenth century, the Spanish conquerors brought the guitar to the American continent. They also brought a number of composers who represented the main stream of Renaissance music in Europe, and especially in the Iberian Peninsula. They wrote and performed sacred and secular music, working for the church as well as for the new class of rulers of the growing colonial empire. Undoubtedly, for many of them the encounter with the Indo-American and African scales and rhythms must have been a cultural shock, a musical mirror vast landscapes, the exuberant , the forbidding mountains and alls. This concerto is a tribute to composers.

form of the first movement is and variations. The introduction s the brass, woodwinds, and per- in short sections that end with nt cadences and sharp string an- in unrelated keys. Then the theme ed by the double reeds accom- by harp, based on a ground bass Spanish Renaissance *Guardame acas.* After two orchestral varia- the guitar enters, taking up the ge of the opening fanfare. Occa- y the variations are interrupted by tral interludes that borrow from ts of the introduction. Gradually interludes coalesce with the main to transform it into a lyrical sec- eme. The third section is a devel- t on the principal motifs (includ- canon between guitar and harp), e recapitulation precedes the ca- which is also based on the same al.

second movement, *Andante lon-* opens with very soft percussion rings *col legno.* A guitar figure es the accompaniment to the first by the oboe, distant and evoca- hich leads to a contrasting section thmic energy (percussion, strings *to)* juxtaposed with bird calls by odwinds. The guitar states the in- tive second theme, but during the ses accompanies the orchestra ll sharp strummings, reminiscent n and Afro-American folk music. middle section the orchestra the first theme from violas, open t and oboe to the full string , which is accompanied by the inds and brass like a gigantic using the same figure of the pre- trumming. The last section of the ent brings us the guitar against a ding line by solo woodwinds. llos and basses provide a somber point as a preparation of restate- f the introduction.

third movement starts with anti- brass resonances, "the echoes of ." A tambourine figure announces urrent motif of the rondo, *Allegro rio.* The guitar establishes the theme, and from there on engages in a dramatic dialogue with the orchestra. The nature of this conversation is the exploration of a vast range of moods which converge in a real *tour de force* for both (including a second cadenza). The coda is a *moto perpetuo* based on syncopated rhythms building relentlessly to the very end.

This concerto for guitar was commissioned by and dedicated to Angel Romero, whose artistry and enthusiasm were my inspiration.

"Concierto de Aranjuez"
Joaquin Rodrigo (b. 1902)

The history of the guitar in Europe seems to date back to the Middle Ages, when the instrument was brought to Spain by the Moors. Through the years, "Spanish" and "guitar" have become synonymous, and rightly so considering the instrument's Iberian status and the long line of Spanish virtuoso performers and composers who played and wrote for it: Dionisio Aguado (1784-1849), who established the principles of modern guitar playing; Fernando Sor (1778-1839), composer of many guitar works; Francisco Tárrega (1852-1909), initiator of the instrument's present day revival; and his pupil Andres Segovia, the guiding figure for the instrument's present day practitioners.

Joining with other 20th century composers, Spanish and otherwise, who have written for the guitar (Falla, Turina, Roussel, Castelnuovo-Tedesco, etc.) is Joaquin Rodrigo, whose *Concierto de Aranjuez* has become a standard work in the repertoire since its composition in 1939. Rodrigo, blind since early youth, was born near Valencia, and eventually (1925), like so many of Spain's musicians, settled in Paris, becoming a student of Paul *(Sorcerer's Apprentice)* Dukas.

A three-movement work taking its title from the ancient country seat of Spanish royalty located between Madrid and Toledo, the Concerto consists of a temperamental and florid *Adagio* surrounded by two characteristically rhythmic *Allegros,* together equaling the length of the rhapsodic central movement.

"Bolero"
Maurice Ravel (1875-1937)

By the very nature of its musical single-mindedness, *Bolero* is a phenomenon. Its appeal is phenomenal, too: it remains one of the basic facts of concert, and recording, life, for a very large public continues to give it an unequivocal "10" rating. Strangely enough, its immediate success and popularity perplexed the composer, who, probably wishing that some other of his works would win such wide acceptance, tried to clear the *Bolero* air in a letter to the *Daily Tele-*

Continued on page 16

HOLLYWOOD BOWL
Monday, September 17, 1984

The program for tonight's concert can be found on page HB-6, dated Tuesday, September 11. That event was postponed until tonight due to rain.

Los Angeles Philharmonic

Tuesday, September 11, 1984, 8:30

☆**NEAL STULBERG,** Conductor
ANGEL ROMERO, Guitarist

FALLA — *El Sombrero de Tres Picos* (The Three-Cornered Ha
Suite No. 2 (1919)

The Neighbors' Dance (Seguidilla)
The Miller's Dance (Farruca)
Final Dance (Jota)

SCHIFRIN — Concerto for Guitar and Orchestra (1984)
World Premiere. Commissioned by Angel Romero

Theme and Variations
Andante lontano
Rondo: Allegro con brio

MR. ROMERO

Intermission

RODRIGO — Concierto de Aranjuez (1939)

Allegro con spirito
Adagio
Allegro gentile

MR. ROMERO

RAVEL — **Bolero* (1928)

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Competition, 1980.

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(The Three-Cornered Hat), Suite No. 2
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Concerto for Guitar and Orchestra
Lalo Schifrin (b. 1936)

Buenos Aires-born Lalo Schifrin, one of the best-known composers of music for films and television, is also highly regarded in the music world for his classical and jazz compositions. He began his musical training with his father, Luis Schifrin, who was concertmaster of the Buenos Aries Symphony Orchestra, and also studied with Argentine composer Juan Carlos Paz. In 1950 he went to France for further studies at the Paris Conservatory, where he attended the classes of Olivier Messiaen.

During the 1950's and early 1960's he was primarily active in the jazz idiom, serving as arranger for Xavier Cugat, pianist with Dizzy Gillespie's band, and composing a number of works for jazz ensembles. In 1964 he moved to Hollywood, where he rapidly found his métier as composer for films and television. Among his motion picture scores are *The Liquidator, The Fox* and *The Cincinnati Kid.* His theme for the television series *Mission: Impossible* won him two Grammy awards.

His classical compositions include *Explorations for Strings* (1964), premiered at Monday Evening Concerts; *Variants* (1969) for the Ojai Festival; *Canons for String Quartet* (1970), premiered by the Los Angeles String Orchestra; *Pulsations* (1971), commissioned by Zubin Mehta and premiered by him and the Los Angeles Philharmonic; *Invocations* (1980), first performed at the Music Center by the New American Orchestra; *Capriccio for Clarinet and Strings* (1981), premiered by the Israel Philharmonic; and *Tropicos* (1984), which was given its first performance earlier this year by the American Chamber Orchestra.

Mr. Schifrin is also active as a conductor, and has toured in that capacity in the U.S., Europe and South America. He has directed the Los Angeles Philharmonic both at the Hollywood Bowl and in recording sessions (for the album of his score for the film *The Competition),* and is presently musical director and conductor of the Young Musicians Foundation Debut Orchestra of Los Angeles. This year he also conducted the Cologne Radio Orchestra for the concert, television program and recording of the *Concert for Peace,* based on the poetry of Pope John Paul II.

NOTE BY THE COMPOSER

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The form of the first movement is theme and variations. The introduction features the brass, woodwinds, and percussion in short sections that end with different cadences and sharp string answers in unrelated keys. Then the theme is stated by the double reeds accompanied by harp, based on a ground bass of the Spanish Renaissance *Guardame esas Vacas.* After two orchestral variations, the guitar enters, taking up the challenge of the opening fanfare. Occasionally the variations are interrupted by orchestral interludes that borrow from elements of the introduction. Gradually those interludes coalesce with the main theme to transform it into a lyrical second theme. The third section is a development on the principal motifs (including a canon between guitar and harp), and the recapitulation precedes the cadenza, which is also based on the same material.

The second movement, *Andante lontano,* opens with very soft percussion and strings *col legno.* A guitar figure becomes the accompaniment to the first theme by the oboe, distant and evocative, which leads to a contrasting section of rhythmic energy (percussion, strings *pizzicato)* juxtaposed with bird calls by the woodwinds. The guitar states the introspective second theme, but during the responses accompanies the orchestra with full sharp strummings, reminiscent of Latin and Afro-American folk music. In the middle section the orchestra builds the first theme from violas, open trumpet and oboe to the full string section, which is accompanied by the woodwinds and brass like a gigantic guitar using the same figure of the previous strumming. The last section of the movement brings us the guitar against a descending line by solo woodwinds. The cellos and basses provide a somber pedal point as a preparation of restatement of the introduction.

The third movement starts with antiphonal brass resonances, "the echoes of history." A tambourine figure announces the recurrent motif of the rondo, *Allegro con brio.* The guitar establishes the theme, and from there on engages in a dramatic dialogue with the orchestra. The nature of this conversation is the exploration of a vast range of moods which converge in a real *tour de force* for both (including a second cadenza). The coda is a *moto perpetuo* based on syncopated rhythms building relentlessly to the very end.

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Continued on page 16

Los Angeles Philharmonic

		SERIES A 12 Thurs. 8:30	SERIES B 12 Thurs. 8:30	SERIES C 6 Fri. 1:30	SERIES D 9 Fri. 8:30	SERIES E 9 Fri. 8:30	SERIES F 6 Sat. 8:30	SERIES G 9 Sun. 2:30	SERIES H 9 Sun. 2:30	SERIES I 5 Sun. 2:30	SERIES K 5 Wed. 8:30	SERIES L 4 Sat. 8:30	SERIES A-1 6 Thurs. 8:30
Christopher Hogwood, conductor **Mary Rawcliffe, Katherine Ciesinski, Philip Langridge, David Thomas**, soloists **Los Angeles Master Chorale** (Roger Wagner, Director)	Bach: Mass in B Minor	Oct. 4		Oct. 5			Oct. 6	Oct. 7					Oct. 4
Christopher Hogwood, conductor **Malcolm Bilson**, fortepiano	Haydn: Symphony No. 6 (Le Matin) Mozart: Wind Divertimento, Part I Mozart: Fortepiano Concerto Mozart: Wind Divertimento, Part II Haydn: Symphony No. 45 (Farewell)		Oct. 11			Oct. 12			Oct. 14			Oct. 13	
San Francisco Symphony **Edo de Waart**, conductor	Mozart: Symphony No. 40 in G minor, K. 550 Stravinsky: Symphony in Three Movements Strauss: Also sprach Zarathustra										Oct. 17		
Garcia Navarro, conductor **Lynn Harrell**, cello	Dvorak: Overture, Carnival Dvorak: Silent Woods Ligeti: Cello Concerto Casals: Song of the Birds Mussorgsky/Ravel: Pictures at an Exhibition	Oct. 18			Oct. 19		Oct. 20	Oct. 21					
Garcia Navarro, conductor **Jeffrey Kahane**, piano *(Xerox Pianist in Residence)	Dvorak: Overture, Carnival Saint-Saens: Piano Concerto No. 4 Mussorgsky/Ravel: Pictures at an Exhibition										Oct. 24		
Garcia Navarro, conductor **Jeffrey Kahane**, piano	Harris: Symphony No. 3 Saint-Saens: Piano Concerto No. 4 Rachmaninov: Symphonic Dances		Oct. 25	Oct. 26						Oct. 28			
Simon Rattle conducting **Alicia de Larrocha**, piano **Los Angeles Master Chorale**	Kraft: Interplay (World Premiere) Beethoven: Piano Concerto No. 2 Ravel: Daphnis et Chloe (complete)	Nov. 1			Nov. 2			Nov. 4				Nov. 3	Nov. 1
Simon Rattle conducting **Elise Ross**, soprano	Schoenberg: String Quartet No. 2 (Orchestral Version) Beethoven: Symphony No. 3 (Eroica)		Nov. 8			Nov. 9			Nov. 11				
Luciano Berio, conductor **Heiichiro Ohyama**, viola **New Swingle Singers**	Berio: Bewegung (U.S. Premiere of the revised version) Berio: Voci (for viola and orchestra) (U.S. Premiere) Berio: Sinfonia	Nov. 15			Nov. 16		Nov. 17			Nov. 18			
Esa-Pekka Salonen, conductor **Alexander Toradze**, piano	Lutoslawski: Symphony No. 3 (West Coast Premiere) Ravel: Piano Concerto in G Mendelssohn: Symphony No. 4, "Italian"		Nov. 29			Nov. 30			Dec. 2				
Michael Tilson Thomas conducting **Ilana Vered**, piano	Copland: Variations for Orchestra Stravinsky: Petrouchka (complete) Rachmaninov: Rhapsody on a Theme of Paganini Tchaikovsky: Overture-Fantasy, Romeo and Juliet	Dec. 6		Dec. 7				Dec. 9					Dec. 6
Michael Tilson Thomas conducting	Tchaikovsky: Overture-Fantasy, Romeo and Juliet Stravinsky: Petrouchka (complete) Beethoven: Symphony No. 7										Dec. 12		
Michael Tilson Thomas conducting	Ives: Holidays Symphony (World Premiere of the revised version) Beethoven: Symphony No. 7		Dec. 13						Dec. 16				
Michael Tilson Thomas conducting **Florence Quivar**, mezzo-soprano	Mahler: Rückert Lieder Mahler: Symphony No. 5	Dec. 20			Dec. 21		Dec. 22			Dec. 23			
Simon Rattle conducting **Kyung-Wha Chung**, violin	Beethoven: Violin Concerto Sibelius: Symphony No. 2	Jan. 3			Jan. 4			Jan. 6					Jan. 3
Simon Rattle conducting **Peter Serkin**, piano	Takemitsu: Piano Concerto (World Premiere) Mahler: Symphony No. 10 (complete)		Jan. 10			Jan. 11			Jan. 13				
Guenther Herbig, conductor **Yo-Yo Ma**, cello	Lalo: Cello Concerto Bruckner: Symphony No. 5					Feb. 8						Feb. 9	
Guenther Herbig, conductor **Gidon Kremer**, violin	Weber: Overture, Oberon Schnittke: Violin Concerto No. 3 (West Coast Premiere) Beethoven: Symphony No. 4										Feb. 13		
Guenther Herbig, conductor **Gidon Kremer**, violin	Bach: Orchestral Suite No. 1 in C Schnittke: Violin Concerto No. 3 Beethoven: Symphony No. 4		Feb. 14	Feb. 15			Feb. 16		Feb. 17				
Michael Tilson Thomas conducting **Zoltan Kocsis**, piano	Del Tredici: Happy Voices (World Premiere of the revised version) Rachmaninov: Piano Concerto No. 2 Tchaikovsky: Suite No. 1	Feb. 21			Feb. 22			Feb. 24					
Neeme Jarvi, conductor **Radu Lupu**, piano	Stenhammar: Overture, Excelsior Beethoven: Piano Concerto No. 1 Dvorak: Slavonic Dances, Op. 46		Feb. 28			Mar. 1			Mar. 3				
Neeme Jarvi, conductor **Katia Labeque**, piano **Marielle Labeque**, piano	Berlioz: Three Pieces from The Damnation of Faust Poulenc: Concerto for Two Pianos Dvorak: Slavonic Dances, Op. 46 (Mar. 6 only) Dvorak: Slavonic Dances, Op. 72 (Mar. 7, 8, 10 only)	Mar. 7			Mar. 8			Mar. 10			Mar. 6		Mar. 7
Sir Charles Groves, conductor **Sidney Weiss**, violin	Tippett: Concerto for Double String Orchestra Barber: Violin Concerto Brahms: Symphony No. 2		Mar. 14			Mar. 15				Mar. 17			
Mark Elder, conductor **Krystian Zimerman**, piano	Beethoven: Overture, Fidelio Beethoven: Piano Concerto No. 4 Rachmaninov: Symphony No. 3	Mar. 28				Mar. 29		Mar. 31					
Herbert Blomstedt, conductor **Ronald Leonard**, cello	Dvorak: Cello Concerto Strauss: An Alpine Symphony		Apr. 4	Apr. 5					Apr. 7				
Carlo Maria Giulini, conductor **Murray Perahia**, piano	Schumann: Piano Concerto Bruckner: Symphony No. 7	Apr. 11			Apr. 12			Apr. 14				Apr. 13	Apr. 11
Carlo Maria Giulini, conductor **Rudolf Serkin**, piano **Alison Hargan, Claudine Carlson, David Gordon, Kevin Langan**, soloists **Los Angeles Master Chorale**	Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in E flat, K. 482 Mozart: Requiem		Apr. 18			Apr. 19			Apr. 21				
Carlo Maria Giulini, conductor **Lorin Levee**, clarinet, **Alison Hargan, Claudine Carlson, David Gordon, Kevin Langan**, soloists, **Los Angeles Master Chorale**	Mozart: Overture, The Marriage of Figaro Mozart: Clarinet Concerto Mozart: Requiem						Apr. 20						
Erich Leinsdorf, conductor **Vladimir Ashkenazy**, piano	Barber: Essay No. 2 for Orchestra Bartok: Piano Concerto No. 2 Dvorak: Symphony No. 6	Apr. 25			Apr. 26					Apr. 28			
Erich Leinsdorf, conductor **Anne-Sophie Mutter**, violin	Ruggles: Angels Copland: Symphony No. 3 Brahms: Violin Concerto		May 2	May 3									

André Previn, Music Director-designate • Simon Rattle and Michael Tilson Thomas, Principal Guest Conductors • Neal Stulberg, Exxon/Arts Endowment Assistant Conductor*

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Location See Seating Plan 2	Series C 6 Fri. 1:30	Series G/H 9 Sun. 2:30	Series I 5 Sun. 2:30	Series K 5 Wed. 8:30	Series L 4 Sat. 8:30
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Balcony A-F	60.00	90.00	50.00	~~50.00~~	~~40.00~~
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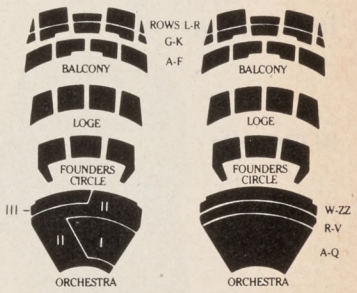

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Los Angeles Philharmonic

Thursday, September 13, 1984, 8:30

☆**JOHN WILLIAMS,** Conductor
☆**GARRICK OHLSSON,** Pianist

GLINKA Overture to *Russlan and Ludmilla* (1842)

PROKOFIEV Concerto No. 3 in C for Piano and Orchestra, Op. 26 (1921)

Andante; Allegro
Theme with Five Variations
Allegro ma non troppo

MR. OHLSSON

Intermission

BORODIN Symphony No. 2 in B minor (1860-67)

Allegro
Scherzo: Prestissimo
Andante
Allegro

BORODIN Polovtsian Dances from *Prince Igor* (c. 1880)

☆**The Winning Season:** John Williams, Winner four Academy Awards, 14 Grammy Awards, two Emmys; Garrick Ohlsson, Winner Chopin International Competition, 1970; Montreal International Competition, 1968; F. Busoni International Competition, 1966.

The Los Angeles Philharmonic records for Deutsche Grammophon, London Records, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Ed Whitting is chief piano technician for the Los Angeles Philharmonic

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NOTES BY ORRIN HOWARD

Overture to "Russlan and Ludmilla"
Michael Glinka (1804-1857)

The importance of the contributions of Michael Glinka to Russian music cannot be overstated. In fact, the history of Russian art music can be said to have started in 1836, when his opera *A Life for the Czar* was introduced in St. Petersburg. With the appearance of the even more definitively Russian *Russlan and Ludmilla* in 1842, Glinka provided his countrymen with the Holy Writ of 19th century Russianness. Later, in 1848, his orchestral fantasy, *Kamarinskaya,* based on Russian folk songs, added fuel to the nationalistic fire and composers from Tchaikovsky to Rimsky-Korsakov and Stravinsky have acknowledged their debt to his pioneering.

The last two-mentioned men had particularly ecstatic memories of *Russlan and Ludmilla.* Writing of his teenage musical discovery, Rimsky said, "I have heard it at the Mariinski Theatre and was thrown into indescribable rapture. I was in love with Glinka." Stravinsky's youthful recollections were as intense: the first time he heard *Russlan* he reported it was "music I loved to distraction." Tchaikovsky, more cosmopolitan than Rimsky and the avowed nationalists, still insisted, "We all come from Glinka."

The opera is based on a fairytale by Pushkin, who, unfortunately, was slain in a duel before he could provide Glinka with a libretto. Bad luck for the composer as well as the author, for Glinka then farmed out the story and got back a hodgepodge libretto that was a joint venture by five men, to which he added touches of his own. Unacceptable dramatically *and* musically to the Russian public of the time, the opera still became the source of the later definitive Russian idiom. The Overture is of classical design, but of ethnic character. The themes are in turn vibrantly dynamic and liltingly gracious, the orchestration is brilliant, the whole colorful and enlivening.

Concerto No. 3 in C for Piano and Orchestra, Op. 26
Sergei Prokofiev (1891-1953)

Following historically in a distinguished, centuries-old line of composer-pianists who became known as performers of their own works, Prokofiev came upon the scene with something very new to say about keyboard virtuosity and expressiveness. Notwithstanding his veneration for the Classical period — and particularly for Beethoven's piano sonatas — and his obvious regard for the Romantic piano concertos of the Liszt-Tchaikovsky-Rachmaninov school, Prokofiev proved to be a man of his own century in his treatment of the piano as a percussive instrument. But he wisely

did not confine himself to the single though important *toccata* motor element in his piano works, but rather founded his style of the *toccata* in combination with other, diverse characteristics: an harmonic idiom exploiting the coloristic use of dissonance and, within the tonal system, sudden far-reaching modulations: lyrical intensity; a strong bent for satiric grotesquerie.

The Third Concerto was "under construction" from 1916 to 1921, with at least some of its materials (the second movement's theme) dating back to 1913. Prokofiev introduced the work in Chicago on December 16, 1921, performing it with Frederick Stock and the Chicago Symphony, and ten days later played it under Albert Coates in New York. After Paris and London heard it in April of 1922, the work was on its way to becoming a stablemate of the estimable warhorses by Liszt, Tchaikovsky and Rachmaninov. And no wonder: it is as grand musically and pianistically as any of the older works, and it has the advantage of being contemporaneous, thoroughly individual and stimulating.

Prokofiev in 1917, at the time he was working on the Third Concerto.

Prokofiev's Russian lyricism reveals itself first in the slow introduction's opening solo clarinet theme, a spacious melody which is exploited marvelously later. His cosmopolitan dynamism asserts itself in the agitated string figure that leads to the piano's entry on the movement's vital main theme. Single-fingered brilliance gives way to chordal onslaughts which in turn lead to an Orientalish second theme introduced by oboe accompanied by castanets and *pizzicato* strings. After an expansive development of the introduction's clarinet melody, the piano takes the string figure that originally bound the introduction to the main theme, and with orchestra accumulating, builds in a breathtaking plunge to a return of the main theme. The materials are repeated and with the same linking figure sky-rocketing, the movement ends with a dazzling burst.

The second movement's piquant marching theme and five variations are colorful and/or virtuosic; and they have the architectural solidity of the most securely built 19th century variation edifices. For the *finale,* Prokofiev relies on his two natural resources, biting brilliance and melting (a little too melting?) lyricism, utilizing the former for a close that is hypnotic in its repeated, pounding intensity.

Symphony No. 2 in B minor
Alexander Borodin (1833-1887)

The dictionary says that a dilettante is one who follows an art superficially or as a pastime, and the word is most often used pejoratively. However, there are dilettantes and there are dilettantes. Alexander Borodin followed a career as a chemist throughout his life and only composed in whatever spare time he could find. Yet the works he produced — symphonies, chamber music, songs, piano pieces and an opera — are certainly not the awkward, self-conscious efforts of a dabbler. His talent, keenness of mind and close and stimulating membership in the Russian nationalistic group known as the "Mighty Five" (Balakirev, Cui, Mussorgsky, Rimsky-Korsakov) precluded that.

Interestingly, the latter, and overridingly important, element in Borodin's music — nationalism — was very nearly diverted when he was young. At age 25, with a medical degree in his pocket, Borodin went to Heidelberg to do research in chemistry, and while there developed in music at least as much as in science. Wagner operas, and the works of Mendelssohn, Chopin and Schumann — the latter introduced to him by a young pianist who later became his wife — were the volatile elements which chemicalized into an abiding passion for music, a passion which was the source of joy and, considering his full-time occupation, frustration. After travels throughout Europe, Borodin returned to Russia, and only then did he begin to examine the Russian nationalism that he was eventually to espouse so wholeheartedly.

The Second Symphony was simmering in the test tubes for a period of seven years, but when it was introduced some formulae were found to be in error, particularly instrumental ones. To the rescue came the "Big Five's" chief music doctor, Rimsky-Korsakov, who helped fix some of the faulty orchestration, much to the benefit of a work which is its creator's major contribution to the symphonic literature. Crucial to the story of Borodin and literally to all the adult music he wrote is his opera, *Prince Igor.* He planned it as early as 1869, worked on it all his life, but even so left it unfinished at his death. (Again came Dr. Rimsky, and also Alexander Glazunov, to the aid of an ailing composition.)

Igor, its Russianness spiked by large beakers of Orientalism, is quintessential Borodin, and the Second Symphony is a reflection, in purely orchestral terms, of the opera. Everywhere there is exotic color, barbaric rhythms, sensuous, provocative melodies, and everywhere there is the bardic spirit.

The first movement begins with a rough-hewn motif, prominent throughout the Symphony, that is said to have been inspired by the image of a gathering of 11th century warriors; this is followed by a contrasting, animated idea presented in winds. The movement's second theme, introduced by cellos, is an *Igor*-ian love song evoking the fairy tale imagery of moonlight, flowing chiffon, sinewy torsos.

The Scherzo, without the first movement's portentousness, is all driving, swirling rhythm and lilting melodiousness — in mid-section an oboe, then other winds, sing a beguiling, again *Igor*-ish song. The slow movement shimmers pensively and exotically over harp chords, grows to expansive proportions, then fades away, moving directly into a Polovtsian dance-like *finale.*

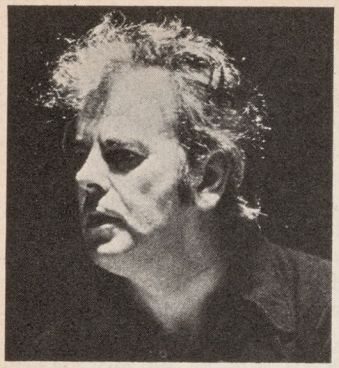
This last movement glitters with color and pulsates with syncopated energy — an evocation of medieval Russia brilliantly compounded without a single chemical imbalance.

Alexander Borodin

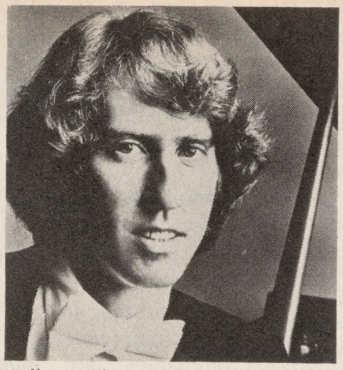
Polovtsian Dances from "Prince Igor"
Alexander Borodin

The opera *Prince Igor* is set in 12th century Russia and deals with the battles of Prince Igor and the Polovtsi. In the second act, Igor has been taken captive by the Polovtsi leader, Khan Kontchak. The Khan, in an attempt to win Igor over as an ally, tempts him with what any red-blooded Russian cannot resist: dancing slave girls. The Polovtsian Dances are Borodin through and through. Vivid and colorful, and spiked with the exoticism of Russian Orientalism, the music is in turn breathlessly sensual and pulsatingly barbaric: an irresistible combination.

FINAL WEEK AT HOLLYWOOD BOWL


James Loughran

Mihaela Martin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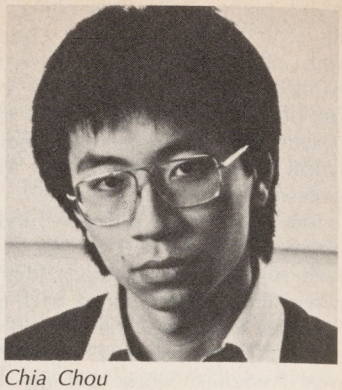
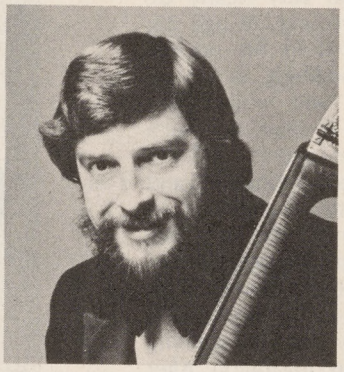
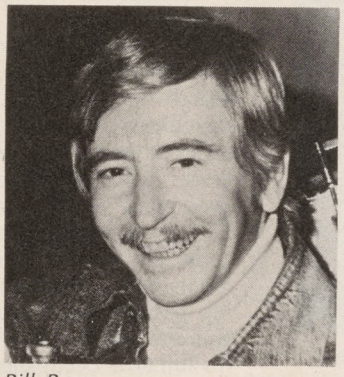

Chia Chou

Mel Tormé

Carmen McRae

George Shearing


Don Thompson


Bill Berry

The 1984 Summer Festival at Hollywood Bowl comes to an end next weekend (Friday and Saturday, September 21 and 22) in the traditionally grand manner — the *Fireworks Pops Finale.*

But before the last fireworks burst into the night sky, some exceedingly brilliant musical displays will take place on the Bowl stage, beginning on Tuesday when MIHAELA MARTIN, gold medalist at the 1982 Indianapolis International Violin competition, makes her Philharmonic/Hollywood Bowl debut. This artist, "who *knows* she can dazzle" *(Seattle Times),* will play the lyrical and dynamic Violin Concerto No. 2 of Prokofiev under the direction of one of the most commanding podium figures of our day, British conductor JAMES LOUGHRAN. Maestro Loughran, who garnered high praise in his debut concerts with the Orchestra last summer and who will preside over all four of the Philharmonic's concerts next week, will surround the concerto with favorite symphonies by Prokofiev (Classical) and Brahms (No. 1).

A very special look at the great songs from the movies is Wednesday night's finale to the summer's *Jazz at the Bowl* series. The sensational MEL TORME hosts this all-star jazzfest that features CARMEN McRAE, the GEORGE SHEARING DUO featuring DON THOMPSON and BILL BERRY AND THE L.A. BIG BAND.

"His playing assumes a special character by virtue of his refinement, his taste, his awareness of style, his sensitivity and his power to project and convey his perceptions," said the *Los Angeles Times* of Thursday evening's soloist, pianist JEFFREY KAHANE. The 1983 Rubinstein International Piano Master Competition winner will perform Rachmaninov's Concerto No. 3 on an all-Russian program that also includes Gopak from Mussorgsky's *Sorochinski Fair* and Rimsky-Korsakov's *Scheherazade.*

Friday and Saturday's salute to the 1984 summer season boasts much more than a brilliant pyrotechnic display. It is the music that has made this season memorable, and especially memorable music will fill the agenda for the weekend programs. With James Loughran on the podium, the Philharmonic will play Verdi's Overture to *La Forza del Destino,* Elgar's *Pomp and Circumstance* March No. 1, the Fantasia on *Greensleeves* by Vaughan Williams, and Beethoven's Third Piano Concerto, featuring another exciting Philharmonic/Bowl debutant, "the mercurial and romantic" *(Sydney Morning Herald)* Taiwanese pianist CHIA CHOU. Mr. Chou was first prize winner at both the 1980 Mendelssohn and the 1981 Sydney International Piano Competitions. These concerts, and the season, end of course with the traditional *Music for the Royal Fireworks* by Handel, accompanied by a dazzling pyrotechnic display.

Los Angeles Philharmonic

Friday and Saturday, September 14 and 15, 1984, 8:30

☆**JOHN WILLIAMS,** Conductor
SIDNEY WEISS, Violinist

WILLIAMS — Olympic Fanfare and Theme

BERNSTEIN — Music from *West Side Story* (arr. Mason)

I Feel Pretty
Maria
Something's Coming
Tonight
One Hand, One Heart
Cool
America

BERNSTEIN — Sing God a Simple Song, from *Mass*

SARASATE — *Carmen* Fantasy, for Violin and Orchestra, Op. 25

MR. WEISS

Arr. STEVENS — A Tribute to Judy Garland

Over the Rainbow
We're Off to See the Wizard
You Made Me Love You
Be a Clown
Get Happy
The Man That Got Away

Intermission

RODGERS — *Carousel* Waltz (arr. Walker)

HERMAN — Selections from *La Cage aux Folles* (arr. Hayman)

I Am What I Am
La Cage aux Folles
Song on the Sand
The Best of Times

STEINER — Tara's Theme from *Gone with the Wind* (arr. Morley)

WILLIAMS — Excerpts from *Indiana Jones and the Temple of Doom*

Parade of the Slave Children
Love Theme
Raiders of the Lost Ark March

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NOTES BY ORRIN HOWARD

Olympic Fanfare and Theme
John Williams (b. 1932)

Olympic Fanfare and Theme was commissioned by the Los Angeles Olympic Organizing Committee and received its west coast premiere at the Los Angeles Philharmonic's Gala Concert at the Hollywood Bowl on the eve of the Olympic Games, July 27.

John Williams provided the following note on his composition for that concert.

"The Olympic Games continue to fascinate and inspire each one of us — with every presentation of the Games, we experience that complete devotion and unshakeable will to persevere that typifies the goal of each competitor. The human spirit soars, and we strive for the best within ourselves.

"These are the qualities which we seek to capture, describe and preserve through music, and it has been my great honor to contribute *Olympic Fanfare and Theme* to the 1984 Los Angeles Olympic Games. I dedicate it lovingly to all participating athletes, from whom we derive so much strength and inspiration."

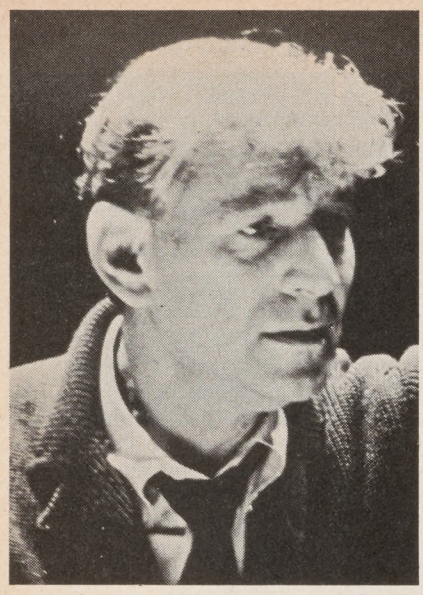
For biography of John Williams, please see page 15.

Music from "West Side Story"
Leonard Bernstein (b. 1918)

Composer-conductor-pianist-television pied piper-author Leonard Bernstein has helped popularize all kinds and styles of serious music for audiences of all ages. In this, he has not only illuminated the worlds of Beethoven, Brahms, et al, for vast numbers of people, but he has been able to shed light on contemporary musical thought through his own creativity, which has ranged from large and small works for the concert hall and opera, to smashingly successful shows for the musical theatre. The latter genre has had a special place in his career.

His first ballet score, *Fancy Free,* written in 1944 to choreography by Jerome Robbins, was expanded the same year into his first Broadway musical, *On the Town.* It was several years before he again picked up the Broadway pen, during which time he wrote many serious works and was building his reputation as a symphony orchestra conductor, but when he did, the results were notable, for example, *Wonderful Town* (1953), *Candide* (1956), *Westside Story* (1957), and *Mass* (1971).

Of all of these sterling contributions to America's musical theatre, *West Side Story* has become, and seems destined to remain, a classic. With its story a contemporary New York version of *Romeo and Juliet,* and its music compounded of blazing rhythmic urgency and disarmingly tender lyricism, the show became yet another landmark in



Leonard Bernstein

the ongoing history of America's most indigenous art form.

The original Broadway production opened in September 1957 and ran for 732 performances. Its success was not surprising. Like all truly distinguished musical theatre pieces, this one had a foolproof combination of elements: a book by Arthur Laurents and lyrics by Stephen Sondheim, choreography by Jerome Robbins, and, of course, that brilliant, irresistible Bernstein score. And certainly the splendid movie version gave the show the broad visibility which has helped to elevate it to the status of a genuine folk classic.

"Carmen Fantasy," for Violin and Orchestra, Op. 25
Pablo de Sarasate (1844-1908)

With the birth of Pablo de Sarasate in 1844 in Pamplona, Spain, it was ordained that 19th century violin virtuosity be placed into Spanish hands after having been shaped by those of an Italian, Niccolò Paganini (1782-1840). At a very early age, Sarasate showed signs of the dazzling technique and elegant musicianship which were to become his distinguishing characteristics as an acclaimed performing artist. Although he received his training at the Paris Conservatory and lived the cosmopolitan life of a touring performer, Sarasate remained true in spirit to his native country, writing many transcriptions of Spanish airs and dances and original compositions that either incorporate or simulate the genuine Iberian folk article.

In composing his virtuosity-laden fantasy on airs from the opera *Carmen,* Sarasate demonstrated appreciation for the masterly evocation of Spanish music by French composer Georges Bizet, who, by the way, apparently never set foot on Spanish soil. The Fantasy is derived from: *Entr'acte* between Acts 3 and 4; *Habanera; Chanson et Mélodrama; Séguidille;* and *Chanson bohème.*

The Hollywood Bowl Museum

Visitors numbering in the thousands have already enjoyed the new and fascinating addition to our world-famed concert center, the Hollywood Bowl Museum, which is located adjacent to the Patio Restaurant on Peppertree Lane.

Formerly the site of the Philharmonic's Season Tickets Office, the beautifully remodeled building houses memorabilia relating to the more than 60 years of entertainment history that have made the Bowl a landmark in Southern California, known throughout the world. Included in the exhibit are scale models of the Hollywood Bowl shells designed by Lloyd Wright in 1927 and 1928, the brilliant costumes from the original productions of Stravinsky's ballets *The Firebird* and *The Rite of Spring,* and numerous photographs, drawings and blueprints. In addition, a fascinating 20-minute film traces the Bowl's history from 1922 to the present and special listening booths and tapes are available for persons wishing to listen to memorable Bowl performances.

A Gift Shop offers a selection of books, records and tapes, jewelry by designer Michael Bayes, and posters, post cards and stationery. (See details next column.)

The Hollywood Bowl Museum project was spearheaded by County Supervisor Ed Edelman and is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the

Santa Monica Mountains Conservancy. The architectural designer for the reconversion of the Museum building was Elsa Leviseur/Tanzmann Associates. The display and exhibit design was executed by Joseph Brubaker, in coordination with Ms. Leviseur. Dr. Naima Prevots-Wallen is the director/curator of the Museum.

The Hollywood Bowl Museum is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during Summer Festival 84 (through September 22). During the remainder of the year, the Museum hours will be 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

The Museum Gift Shop

If you want a special memento of your Hollywood Bowl experience, or an unique gift for a music-loving friend, the Gift Shop in the new Hollywood Bowl Museum holds a variety of attractive possibilities. Many interesting and unusual or hard-to-find items are available for purchase in the shop, which is located just inside the entrance to the Museum.

Some of the lovely gift items on sale this summer include:

Stationery and postcards displaying graphics from historic Hollywood Bowl performances. The black and white reproductions of photos or program covers survey the glittering history of the Bowl: a picture dated from 1921 of one of the first concerts ever to take place at the Bowl; photos of performances by Vera Fokina and of the Norma Gould dancers, both from the 1929 season; a view of the large crowd that gathered at the Bowl to hear Franklin Delano Roosevelt in 1932; and a picture of the famous "Golden Bowl" that was used to collect donations from patrons in the early years.

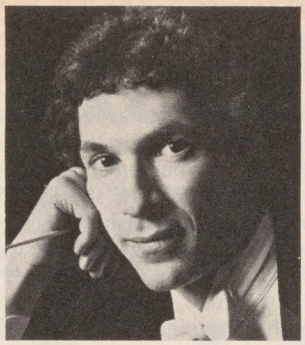
A number of posters have been produced for sale at the Gift Shop. These include a reproduction of an unusual program cover from 1927, a cartoon/sketch by Spanish artist De Bru from a book entitled *Hollywood Bowlsheviks,* and a drawing of a costume from the famous 1937 production by Lester Horton of Stravinsky's ballet, *The Rite of Spring.*

The original handcrafted jewelry and ceramics in the shop's collection make especially memorable gifts. The jewelry has been created by Michael Bayes, a well-known Los Angeles artist who has designed a collection of silver pins, earrings and necklaces. Ceramic wall-hangings depicting the Hollywood Bowl, by another Los Angeles artist, Luci Blake-Elahi, are on exhibit and available for purchase at the Museum.

Rite of Spring at Hollywood Bowl, 1937

Books on music, dance, architecture, as well as on Hollywood and Los Angeles history are also available at the Gift Shop. Of particular interest are many titles that are difficult to obtain elsewhere; in addition, the shop carries a number of reasonably priced paper-back editions.

ABOUT THE ARTISTS

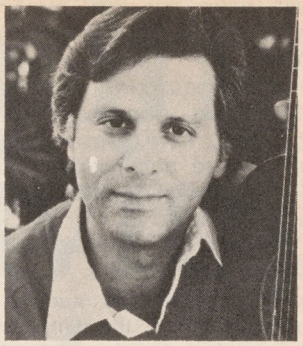


NEAL STULBERG joined the Los Angeles Philharmonic in October 1982 as assistant conductor, and was named to the post of Exxon/Arts Endowment Conductor* at the beginning of the 1983/84 season. Mr. Stulberg began an association with the Philharmonic in the 1981/82 season conducting Symphonies for Youth concerts and acting as an assistant conductor in the Orchestra's production of *Falstaff.* In his position as assistant conductor, Mr. Stulberg is involved in all phases of the Orchestra's youth programs — Symphonies for Youth, In-School Concerts, Orchestral Training Program and the Los Angeles Philharmonic Institute — as well as many other facets of the Orchestra's activities. Mr. Stulberg served as conductor of the Young Musicians Foundation Debut Orchestra of Los Angeles for three years.

Born in Detroit in 1954, Neal Stulberg is a graduate of Harvard University (B.A. 1976), the University of Michigan (M.M. 1978) and New York's Juilliard School (Professional Study Program, 1979); he also studied orchestral conducting at the Accademia Nazionale di Santa Cecilia in Rome (1977). His principal conducting teachers were Franco Ferrara, Joseph Silverstein, John Nelson and Gustav Meier; in addition he has studied piano with Leonard Shure and Mischa Kottler, among others, and viola with Jacob Krachmalnik.

Prior to taking his post in Los Angeles, Mr. Stulberg was resident conductor of the MIT Symphony Orchestra in Cambridge, Massachusetts, assistant conductor of the American Symphony Orchestra in New York and conductor of the Barnard-Columbia Philharmonia, New York. He has also served as conductor of the Harvard Bach Society Orchestra and as pianist and opera coach on the staff of the Juilliard School and the Aspen Music Festival. In 1980 he was a prizewinner in the Baltimore Symphony's Young Conductors Competition.

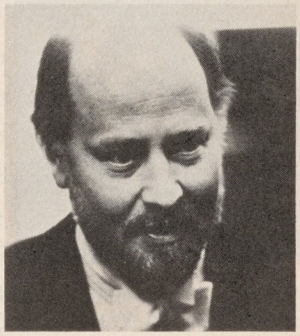
*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS, INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.



ANGEL ROMERO, the youngest of the famed family of guitar virtuosos, made his professional debut as soloist with the family Quartet at the age of six in his native Spain. One year later he gave his first recital in Valencia. When Angel was twelve the Romero family moved to California, where he and his brothers Celin and Pepe continued guitar studies with their father, Celedonio.

Mr. Romero made his formal debut when he was 18 at the Hollywood Bowl, as soloist in Rodrigo's *Concierto de Aranjuez.* That concert marked the first appearance ever by a guitarist at the Bowl, and the premiere engagement of an artist who has since won worldwide acclaim as recitalist, orchestral soloist and, of course, as a member of the Romero Quartet. In addition to his appearances with the Los Angeles Philharmonic, Mr. Romero has performed with such leading ensembles as the New York Philharmonic, the Cleveland and Philadelphia Orchestras, Pittsburgh Symphony, and in England with the Royal and London Philharmonics. His recital engagements take him to cities as far-ranging as Los Angeles, Chicago, New York, London, Amsterdam, Vienna and Madrid. His performances as part of the Romero Quartet this past season alone included over 60 concerts in Europe and a coast-to-coast tour of the United States.

Mr. Romero last appeared at Hollywood Bowl in 1981, as a member of the Romero Quartet on the Virtuoso Series.



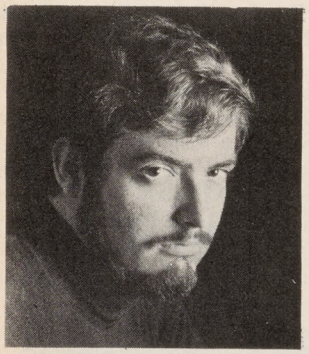
JOHN WILLIAMS, who succeeded the legendary Arthur Fiedler as director of the Boston Pops in January 1980, has become a favorite conductor with many of this country's leading orchestras. As a composer, Mr. Williams has written many concert pieces, including two symphonies, a flute concerto and a violin concerto which he conducted in its West Coast premiere at his concerts

with the Los Angeles Philharmonic last November. As a film composer, his landmark scores for such monumental box office hits as the *Star Wars* trilogy (*Star Wars, The Empire Strikes Back, Return of the Jedi), Close Encounters of the Third Kind, Superman* and *E.T.*, among others, have garnered him 16 Academy Award nominations, four Oscars, 14 Grammys and several gold and platinum albums.

Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California at Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, he was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his activities in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman.

Mr. Williams went on to write music for many television programs in the 1960's, including *Alcoa Theater, Kraft Theatre* and *Playhouse 90,* winning two Emmys for his efforts. He has since become the film world's most sought-after composer, and has composed the music and served as music director for approximately 60 films.

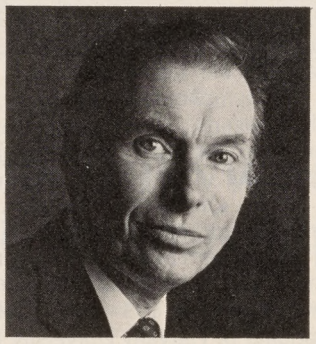
Since his appointment as conductor of the Boston Pops, Mr. Williams has led the orchestra in New York, Chicago, Los Angeles, Detroit and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto and Los Angeles. He first conducted the Philharmonic at Hollywood Bowl in 1978.



Since winning the Chopin International Piano Competition in Warsaw in 1970, **GARRICK OHLSSON** has been recognized as one of the foremost pianists of his generation. He regularly performs with leading orchestras and in major music centers of North America and Europe; his engagements this season include a tour of Europe and appearances with the orchestras of Philadelphia, St. Louis, San Diego, Louisville, Rochester, Syracuse and Cincinnati, among others. Mr. Ohlsson also performs in the Far East and appears each season in recital with violinist Miriam Fried.

Mr. Ohlsson began piano lessons at the age of eight in his home town of White Plains, New York. Although there was never a doubt as to his career choice, he was strongly attracted to such diverse fields as mathematics and simultaneous translation (he speaks English, German, French, Spanish, Italian, Swedish and Polish). At age 13 he was accepted as a student at the Juilliard School of Music, where his teachers were Sasha Gorodnitzki and Rosina Lhevinne. He has also studied with Tom Lishman, Olga Barbini and Irma Wolpe.

Mr. Ohlsson was the first American to win the prestigious Chopin Competition. He has also been a first prize winner at the Busoni Competition in Italy and the Montreal International Piano Competition. He first performed at the Hollywood Bowl in 1971, playing the Chopin Piano Concerto No. 1



SIDNEY WEISS, who joined the Los Angeles Philharmonic as principal concertmaster in 1979, has won consistent praise for his many solo performances with the Orchestra at the Music Center and Hollywood Bowl as well as on their 1983 Brahms Festival Tour of Europe.

Prior to taking his post with the Philharmonic, Mr. Weiss and his wife, pianist Jeanne Weiss, had been living in Europe. There they pursued individual solo careers, performed as a duo, and Mr. Weiss served as concertmaster of the Orchestre National de Monte Carlo (1973-79).

Chicago-born-and-raised, Sidney Weiss studied violin in that city with the eminent musicians/teachers Joseph Gorner and Paul Stassevitch. His first major position was with the Cleveland Orchestra, where he played violin for 10 years before returning to his hometown as concertmaster of the Chicago Symphony (1968-72). It was in the latter position that he began a close musical relationship with Carlo Maria Giulini, music director of the Los Angeles Philharmonic from 1978 to 1984.

When he is not performing, Mr. Weiss engages in one of the most productive hobbies possible for a string player: he makes violins of such high calibre that he is able to play them in concert performances.

Continued from page 7

graph in London. Ravel wrote (in 1931):

"I am particularly desirous that there should be no misunderstanding about this work. It constitutes an experiment in a very special and limited direction and should not be suspected of aiming at achieving anything other or more than it actually does. Before its first performance I issued a warning to the effect that what I had written was a piece...consisting wholly of 'orchestral tissue without music' — of one very long, gradual crescendo. There are no contrasts and there is practically no invention save the plan and the manner of its execution. The themes are altogether impersonal... folk-tunes of the usual Spanish-Arabian kind, and (whatever may have been said to the contrary) the orchestral writing is simple and straightforward throughout, without the slightest attempt at virtuosity ...I have carried out exactly what I intended, and it is for the listeners to take it or leave it."

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Bolero came about as the result of a commission for a ballet from dancer Ida Rubinstein, in 1928. The composer, at the time preparing for an American tour, decided the easiest thing to do would be to orchestrate some existing music. For the purpose, he selected some Albéniz pieces which, however, because of copyright problems, he was forced to abandon. The next easiest solution for Ravel was to write an original piece which only minimally challenged his compositional facility.

Violá, Bolero, a true *tour de force.* The *bolero* rhythm, established by side drums in the opening measures, persists throughout the approximately 17 minutes of the piece as the hypnotic underpinning for the 18 repetitions of the single theme that occur in as many fascinating timbral variants. Into this preordained blueprint, Ravel contrived a simple but telling master stroke with which to intensify the excitement of the long crescendo and the accumulating orchestration: at the height of the orchestral orgy, there is a sudden change of key — from C-major to E-major. The effect is stunning, and from this climactic point the piece rushes to its tumultuous, strident ending.

The ballet itself was a great success, probably as much for the music as for the dancing, which should be fiery and sensuous. The ballet action is simple: the scene is a Spanish inn; a flashing señorita is dancing on a table surrounded by amorous admirers. The activities become more animated; knives are drawn; the woman is tossed from arms to arms until her partner rescues her. Curtain.

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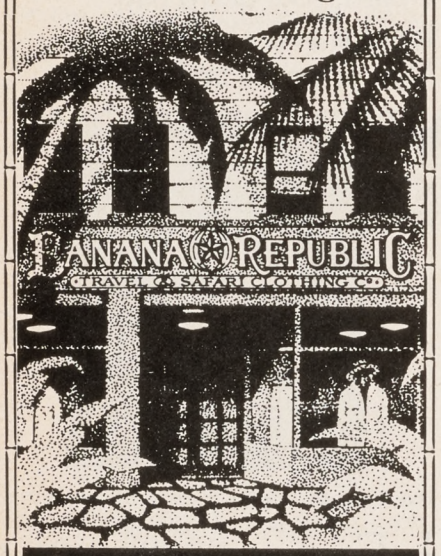

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NEW YORK REPORT

by DALE HARRIS

ICE CURRY

In the eight years since John Curry, at the age of 27, won the European, World and Olympic gold medals for men's figure skating, there has been a significant change in the meaning of the term "ice show." Or, at any rate, an enlargement of its meaning such as no one could have foreseen ten years ago. For, while there are still plenty of skating shows around in which the stars do little more than try to exceed the speed of light, and the supporting cast spends most of its time in Bugs Bunny suits, there now exists in addition—and all because of Curry—a wholly different conception of what performing on ice can be.

From the very beginning of Curry's involvement with skating, which occurred in 1956 when he was seven, he seems to have been inspired less by the desire to win than to excel, less by the need to become a champion than to become an artist. In 1976, shortly after his triumph at the Winter Olympics, Curry (now back in his native Britain) created a show called *Theatre of Skating,* which played for two seasons in London and Birmingham. The whole point of the show was Curry's conviction that skating can be more than competition athletics, that by emphasizing the beauty and excitement inherent in it, it could aspire to the condition of art.

For this new approach to skating, he discovered with gratification, there was a huge public waiting. In 1978-79, under the title *Ice Dancing,* he presented new versions of the British shows in New York, first at the Felt Forum, and then for an extended season at the Minskoff Theatre on Broadway. But though *Ice Dancing* was a hit with both press and public from the word go, its expenses were so great that it had to close prematurely. At the same time, Curry found the organizational problems too enormous for him to be able to plan with any assurance for future shows. A practical man, he went back to London to study at the Royal Academy of Dramatic Art, played Puck in *A Midsummer Night's Dream* with the New Shakespeare Company, and, returning to the United States, a featured role, requiring both acting and dancing, in a Broadway revival of *Brigadoon.*

Curry's reversion to skating came about through public television, for which he was invited to create and appear in two ice shows: first, *Peter and the Wolf* and, afterwards, *The Snow Queen.* Both programs were enthusiastically received, the latter, indeed, being nominated for an Emmy. As a result of the encouragement he derived from these experiences, Curry decided to investi-

John Curry, with members of his company, in Vail, Colorado

gate the possibility of once again putting together a show devoted to ice dancing—this time, however, based not on an ad hoc management and a group of skaters brought together especially for the occasion, but on the kind of permanent structure, with facilities for training and rehearsal, that lies behind any first-rate dance troupe. His aim, newly defined, was to create a genuine company, rather than merely assemble a number of performers, and to give it a repertoire of works that could be offered with live music in a concert setting.

Quickly the idea found backers. Based in Vail, Colorado, the John Curry Skating Company, supported by a carefully structured organization, which has recently applied for non-profit status, consists of 16 full-time skaters (supplemented on occasion by five guest artists), a music director-cum-conductor, a company pianist, two ice engineers and a skating teacher. In Vail the company has its own ice rink, as well as facilities for the athletic warm-up and ballet barre with which each member's day begins. None of these ideas comes as a surprise when one remembers that Curry originally wanted to be a dancer, and that the greatest influence upon his work was not a champion skater but the Royal Ballet.

In January of this year, the John Curry Skating Company made its official debut with great success in Tokyo, giving three performances in the huge Yoyogi Stadium, accompanied by the New Japan Philharmonic. After an appearance in Hawaii, Curry took his troupe to the vast Royal Albert Hall in London, where, once again, it proved tremendously successful. The next step, and by far the most important for the company's future, was a season in New York, the place where, like it or not, reputations are still made more decisively than anywhere else.

By deciding to appear, not in an arena like Madison Square Garden, but at the Metropolitan Opera House, Curry ensured that his company, whether well received or not, would at least be approached by the public in the right spirit. For, though in its time it has played host to some enterprises of questionable artistic value, the Met is still able to confer upon those who play there the cachet of distinction. Even the appearance at the house's second centennial gala last spring of Placido Domingo and John Denver, who joined forces to sing, through microphones, the latter's "Perhaps Love," has not been able to inflict more than momentary damage to its reputation.

Though many thought the Met was

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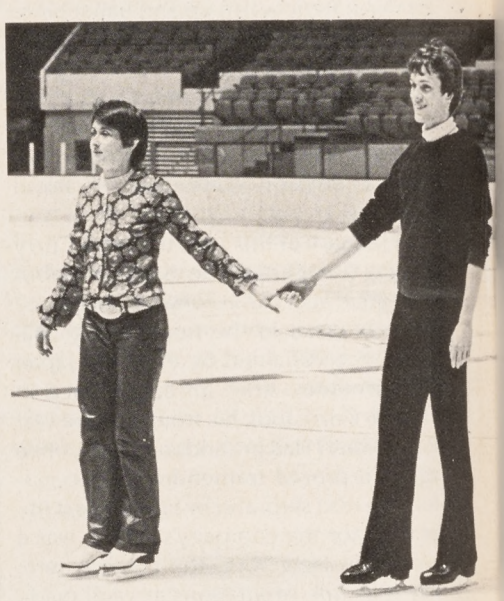
taking a decided risk in not merely booking the Curry Company but presenting it, and thus taking all the financial risk, the engagement has proved the skeptics wrong. Every one of the company's eight performances was sold out. Moreover, a whole new crossover audience seems to have come into being as a result of the engagement. Because the Met is usually given over to ballet during the summer months, the audience consisted in part of dance fans and in part of skating fans—as a glance at the different types of clothing quickly revealed.

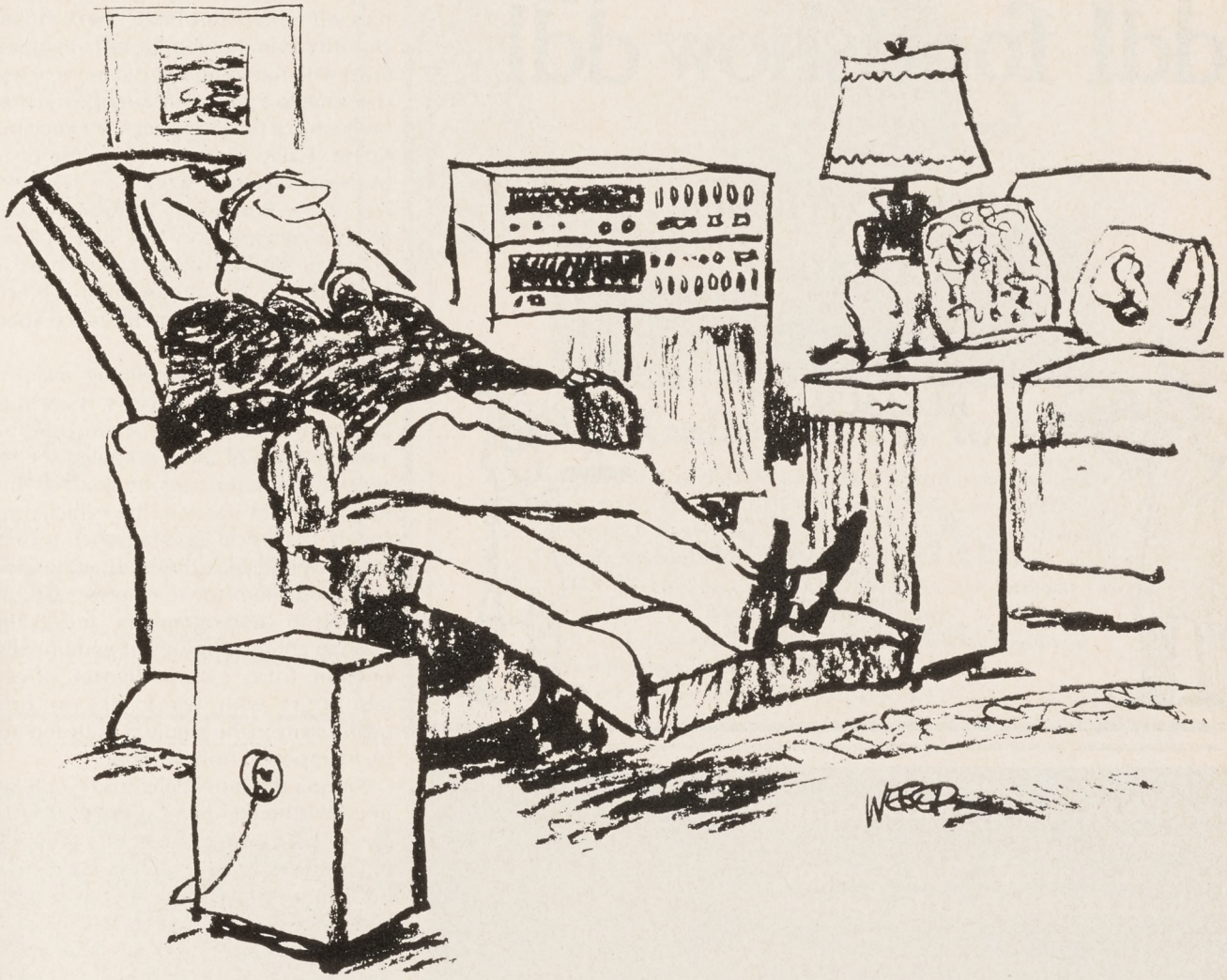
For a moment it looked as if the enterprise was going to be beset by technical problems, when it was found that insufficient time had been allowed for icing the huge stage—some 8,000 square feet in extent. Though as a consequence the premiere had to be postponed for a night, the public seemed undisturbed by the change, and an extra performance was added at the end of the scheduled, eight-performance run.



Twyla Tharp and John Curry

For me, the most impressive thing about the two programs offered by the Curry Company was their sheer enjoyability. About the first Curry show in 1978-79 there was an air of uncertainty—no doubt, because of Curry's desire to transform ice skating into a new and serious performance medium. Some of the works on that occasion tried so hard to achieve seriousness that the results were less artistic than arty. This time round, there was much less *kitsch*.

At the Met it was interesting to observe that the least successful numbers on the program were created not by the ballet and modern dance choreographers whom Curry has once again enlisted in the cause of skating, but by



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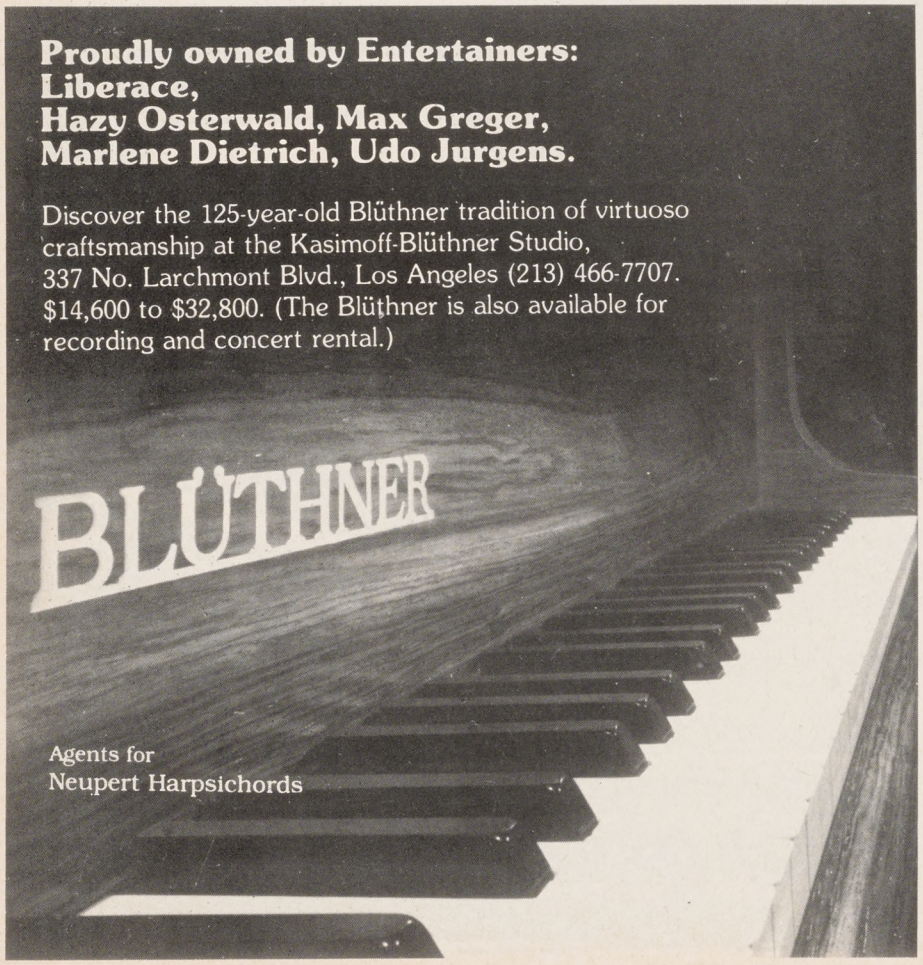

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those who perform on ice; in a dance of her own devising called *Blessed Spirit* and set to the sublime "Dance of the Blessed Spirits" from Gluck's *Orfeo,* Patricia Dodd turned multiple pirouettes at a furious rate; and in a piece by Curry himself called *Butterfly,* the brilliant Dorothy Hamill (who appears as guest artist with the company) did more or less the same to a glutinous arrangement for orchestra of the love duet from Puccini's opera. I also question the attempt to present narrative works on ice—like Jean-Pierre Bonnefous' *La Valse,* with its Balanchinesque story line of a maiden at a ball stalked by a representative of death. For my money such subjects are ill-suited for treatment as ice spectaculars.

Happily, the overwhelming majority of the numbers in Curry's repertoire avoided the dangers of such inappropriateness. Most of them accepted the essential characteristics of skating—the freedom from traction, the exhilarating speed, the lyrical ease imparted to simple movements of the body in space—and used them for their own sake. By turning to choreographers, and in the main to choreographers of genuine distinction, Curry assured himself of collaborators who would try to find expressivity in the medium itself and not try to impose it from without.

Among the most delightful works offered by the company at the Met were Twyla Tharp's *After All,* set to Albinoni, a holdover from *Ice Dancing;* Jean-Pierre Bonnefous' *Meditation,* to the familiar Massenet piece; Laura Dean's *Burn,* to Jean-Michel Jarre; and, in some ways, the best of all, Peter Martins' *Tango-Tango,* set to a pair of tangos, one by Stravinsky, the other by Niels Gade ("Jalousie"). *Tango-Tango,* another holdover from *Ice Dancing,* teams Curry up with the luscious Jojo Starbuck in a diverting pastiche of ballroom dancing enlivened by comic exaggeration.

But the greatest number of the pieces presented by Curry are his own. Since *Ice Dancing,* Curry has developed into a choreographer of real skill and variety. *Butterfly* notwithstanding, he rarely makes a false move, allowing the grace and virtuosity of skating to speak, often with eloquence, for itself. From the charming *Skaters Waltz* (Waldteufel), which he performs with Jojo Starbuck, to the rousing *William Tell* (set to Rossini's overture) for the entire company, Curry demonstrated impressive mastery of space, time and style. Whether ice skating is art or not, in Curry's hands it is certainly among the most enjoyable experiences in today's theatre. □

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James Croak, Pegasus, 1982

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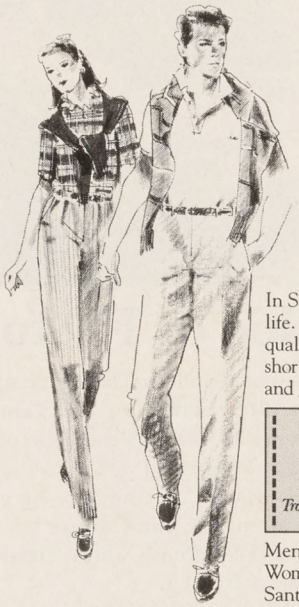

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FASHION SCENE

by MARY JANE HEWETT

Let's face it, ladies. It's definitely a man's world. If you doubt it just one bit, take a look at what's ahead for fall in female fashions.

Retailers report fashion-wise women are swarming over men's departments, snapping up blazers, ties, fedoras and if the shoes fit, they buy them too.

In New York, Bergdorf's reports that Lauren's $35 men's knit shirts are big sellers among the ladies, as are $140 Turnbull & Asser nightshirts, which they belt and wear as dresses. In San Francisco, Macy's California is stocking up on the man-tailored look in both misses and junior sportswear, while Wilkes Bashford is bringing the menswear look over from Europe via Armani and Ferre, but says it plans to soften it with accessories and feminine blouses.

Some men's stores actively are courting their new-found feminine market. Maison d'Amir of Bel-Air contends it has been selling $600 to $1,000 suits to

Fashions from B. Alan

women regularly, prompting owner Amir Bahadori to stage a man-tailored fashion show for women recently. He also encourages them to wear the suits loosely and without a blouse or shirt to enhance their femininity.

Saks Fifth Avenue notes that European raincoats are favorite items, as are blouson and unconstructed jackets, men's elasticized pants, T-shirts and dress shirts for summer beachwear. Also on the list are boxer shorts, Panama hats, ties and Oxford shoes from the likes of Armani, Ellis, Guess? jeans, Alexander Julian, Willi Smith and Lauren.

The menswear influence even will follow you into the bedroom, where intimate apparel for late fall shows a decidedly masculine look. Big, boxy robes in oversize trenchcoat shapes, dramatic smoking robes in rich fabrics and clean, pared-down pajamas in double and single-breasted cuts will send you off to dreamland next season. Boxer shorts, tank tops and man-style briefs will carry the banner during the daytime.

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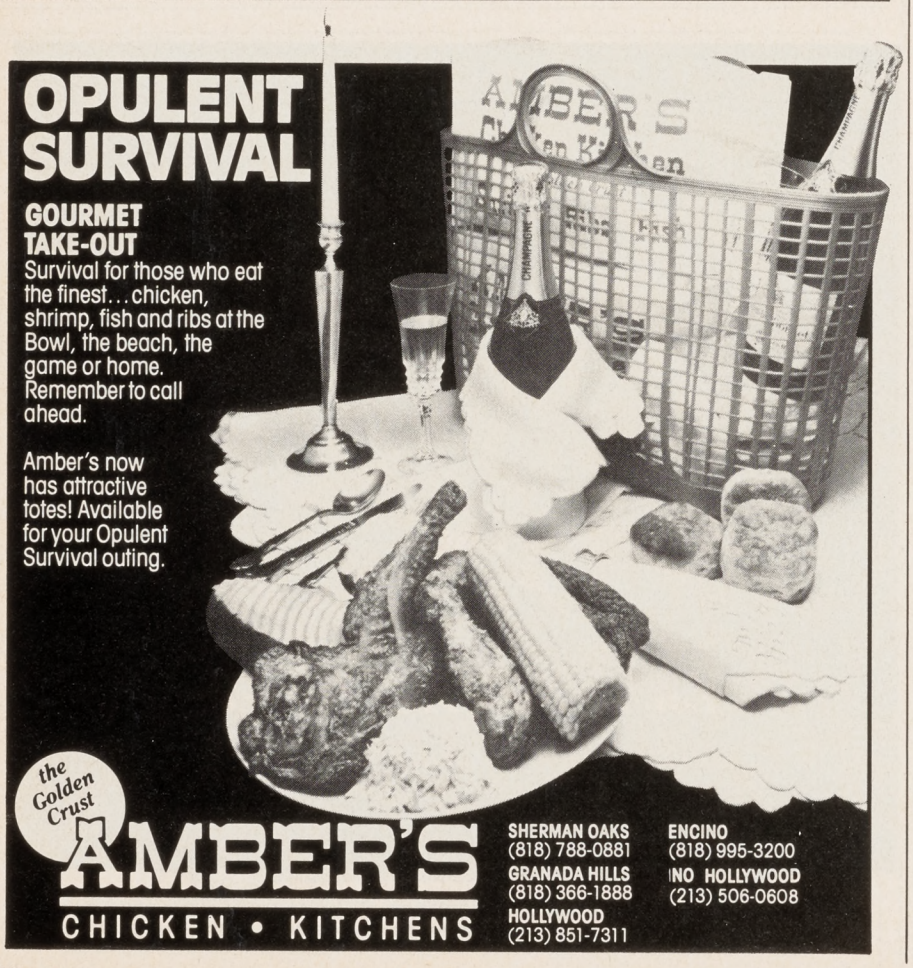

From B. Alan

adorn some of his creations, but his real talent lies in the attention he gives to the back, working magic with dramatic draping and sultry silhouettes.

Originally headed for a career in costume designs, the Omaha, Neb., native decided he enjoyed creating high fashion for glamorous women instead. They agreed. His clientele includes Lainie Kazan, Grace Robbins, the Gabor family and Jayne Meadows.

B. Alan, whose "appointment-only" studio adorns the pricey Sunset Plaza in West Hollywood, will whip up a little number for under $2,500 for that very special evening.

• From Italy comes word that you can dump those dark cottons you've been stocking up on. Next summer's colors will favor sorbet shades – very pale or vibrantly hued, according to exhibitors of Italy's top-quality fabrics. New for 1985 are dusty rose, melon sea blue, chartreuse and mint. If that doesn't inspire you, the Italians also are featuring lively prints in modern designs reminiscent of the 1950s. Some other revivals: seersucker, which shows up in striped silk shirtings, and plisse, which makes its statement in clear tints and brights.

• Is polyester coming out of the closet, finally? The Man-Made Fiber Producers Assn., together with the Council of Fashion Designers of America, staged a show recently drawing on the talents of Perry Ellis, Oscar de la Renta, Bill Blass, Norma Kamali, Cathy Hardwick and Mary Mc-

Fadden, who showed you can work miracles with the fabric, given a little creativity.

• Men, do you realize you spend 3,350 hours (that's 139 days) of your life shaving? So why not do it right? That's the advice from Oscar de la Renta, who offers these tips. Wait 15 minutes after getting up in the morning before shaving because facial skin tends to be slightly puffy upon first awakening, and you'll just have to repeat the process later on in the day.

A steamy shower is helpful to prepare whiskers for the task. Splash on plenty of hot water to soften the shave area. Wash with soap and water before shaving to clear your skin of oils and make the blade more effective. Change blades regularly and keep them wet and clean. Always shave in the direction of the skin's grain. Don't pull or stretch the skin. A simple turn of the head or lift of the chin is adequate.

As you might expect, there is no such thing as a free lunch—so it follows that de la Renta is not giving you all this advice just for fun. He's hoping you'll enhance the procedure with his new Pour Lui Creme Shave Vitale Protein Protection Formula which he is introducing next month. The new product employs Elastin, which, we are told, makes the skin soft and more flexible, and Smooth Muscle Extract, which enhances skin tone, firms and smooths. The creme, says de la Renta, contains no soap, only moisturizers, so skin is left without the taut, burning dryness caused by traditional shaving products.

• There really is a Sister Max behind the label of those elegant beaded beauties gracing such boutiques as Marion Wagner on Sunset Blvd. and high quality stores like Robinson's.

She's a Virginia-native-turned-Buddhist-nun whose guru charged her with the responsibility of 100 children. Why not, she thought, put together the talents of the Moslem and Hindu workers in her adopted New Delhi home with the sumptuous Indian handwoven silk fabrics and beading to raise the money?

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In the works is a line of large size misses dresses called Sister Max Excel, a men's line and a line of embroideries, knits and linens from China, which you can purchase at your favorite emporium in early 1985. Remember, there are 100 children on the other side of the world depending on it. □

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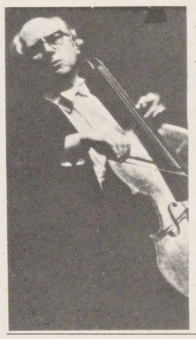

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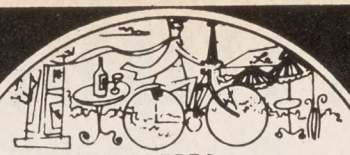

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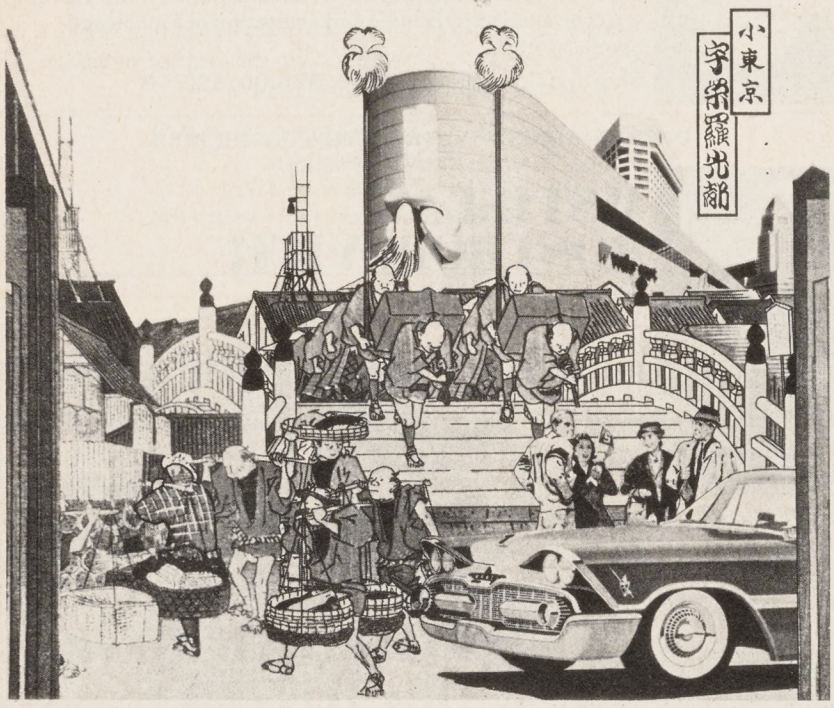

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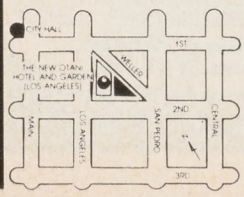

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DINING SCENE

by INGRID WILMOT

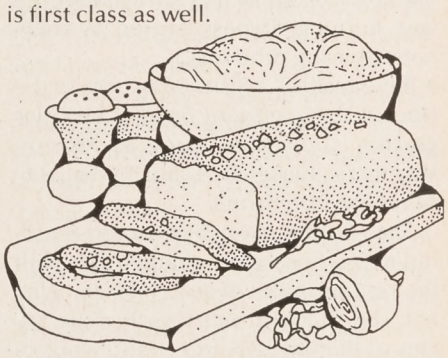
THE TRENDIES

The golden circle of trendy restaurants shrinks and widens as others open their doors, but this unique trio continues to lure the groupies.

There's no sign in front of MUSE, 7360 Beverly Blvd., 934-4400, which is terribly trendy in itself, but sharp-nosed diners seem to flock in instinctively. It has a modish, free-form look with skylight, exposed wood ceiling, white walls serving as backdrop to changing artwork, soft, greige upholstered banquettes and original flower arrangements on pale yellow linen. Lovely.

The menu changes daily and the cuisine defies labeling. It's regional American cooking with California nuances, international influences and hefty prices. It is doubtful anyone would simply order an entree of salmon with chive butter ($16.50) without trying a blue tortilla salad ($6.75) before and, perhaps, a homey coconut bread pudding ($4.75) afterwards, so you see what I mean.

It all sounds irresistible and looks gorgeous, but it's not just another pretty plate. All promises are kept and service is first class as well.



We succumbed to a divine appetizer of smoked mussels and tomato-yoghurt sauce, salmon sprinkled with capers and chives and smoked tuna tasting almost beefy ($6.75) and, of course, *had* to try the warm spinach salad in a pucker-powered bacony vinaigrette with crumbled roquefort that came to $7.50. Pork, often misunderstood, is glorious and moist at Muse with a good conduct ribbon of creamed spinach and a bed of steamed spinach daubed with pesto, whispering of garlic and fennel, beside a kaleidoscope of carrot slivers, bits of baby corn, zucchini flowers and yellow squash ($15.50). Let's also hope they have

charbroiled chicken with chili butter ($15.50). I can still visualize this south of the border birdie between a mound of red slaw flavored with cilantro and a hill of tonsil-tickling Spanish rice that would rate a tip of the sombrero from El Coyote, a block west. Finally, if you still have $4.75 on you and room somewhere within you, there's a cloud-like chocolate gateau mousseline to test your resistance. Guess who ate the whooole thing? . . .Weekday lunch, dinner nightly. Up to date wine list. Cocktails. Valet parking. AE MC VISA Closed Sunday.

When Wolgang Puck opens a letter, it's an Event, so, his new place, combining California and Chinese ideas, called CHINOIS ON MAIN, 2709 Main St., Santa Monica, 392-9025, is one of the hottest tickets in town. That's the trouble with the trendies, a dental appointment is easier to get than a reservation. What are you doing end of October? Plan your visit now.

The decor is, well, colorful. There are two giant cloisonne cranes, a gold Buddha over the bar, assorted Oriental artifacts, probably priceless, but it all adds up to high tack! Mostly what you see is people and what you hear is zilch. It's always crowded and cacophonic, talking is *out* but eating is definitely *in*. And Puck does not *wok* alone. Richard Krause and a battery of chefs are furiously stir-frying in full view and produce platters looking like exquisite Japanese brush paintings. The arrangement of twice-cooked clams and assorted mussels ($8.50) or tiny scallops cradled in oyster shells, with a slurp-up good black bean and garlic sauce and red radish vinaigrette, will set your taste buds salivating and pop your eyes out ($9). But just wait until you get those damn slippery black chopsticks on rare roast garlic lamb in cognac sauce, in combo with lemon grass chicken, partnered with tricolor bell peppers and shiitake mushrooms ($13.50)! It may not be one hundred percent Chinese but even Confucius would be speechless—except for an occasional oooh and ahhh.

An absolute must at Chinois on Main is ginger-stuffed whole fish, deep fried, deboned and delicious, garnished with seaweed in shrimp sauce, which your entire party will pick to the carcass like vultures after a famine ($15.50). Only the Cantonese duck ($15) with a crêpe stiff as a starched napkin failed to elicit squeaks of ecstasy. Bustling waiters in black coolie jackets chop-chop right along but no one brought much needed hot towels. Desserts are from Spago, not Nirvana but better than a recent fortune cookie which said: "Those who criticize

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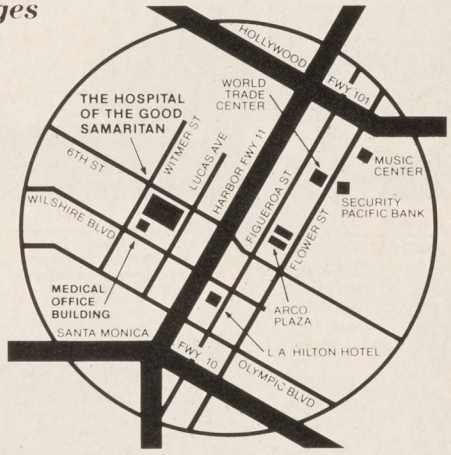

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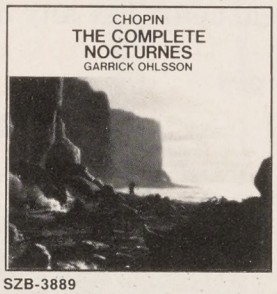

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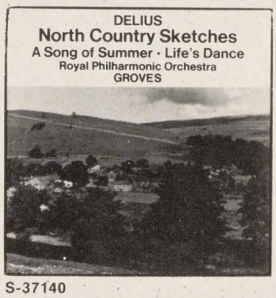

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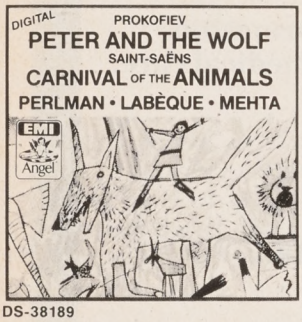
NEW IN SEPTEMBER



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Taverner Consort—Monteverdi: Venetian Vesper Music (1640)	CDC-47016

food and drink not worthy of either". So much for this job. Lunch Wednesday through Friday, dinners nightly. Cocktails. Valet parking. AE MC VISA.

"Unstructured eating" and a Pacific Northwest seafood connection are the gimmicks of CUTTER'S, 2425 Colorado Avenue, Colorado Place, Market Level, Santa Monica, 453-3588, which has taken off like a sprinter at the sound of the gun. An exhibition kitchen, a sunken, live-action bar surrounded by a platform dining area plus another large room for non-smokers (less of a din there), but why waste space on the "wallpaper" which you can't eat, anyway.

But you can have real fun here and get away from the ordinary dinner "package". Instead, try an oyster or two, flown down from their Seattle home base, 75¢ each, or a bowl of precious little mussels from Whidbey Island in a broth of pure gold, i.e., saffron and curry ($4.75), or go Oriental with a tasty strip of grilled Korean shortribs ($3.25) and some chilled skinny Orchid's noodles, marinated in black soy, whose spiciness creeps up on you like champagne at a Bar Mitzvah ($1.75). There's pure delight in petite pea salad from Seattle's Broadway store ($1.85).

The fascinating menu credits recipe sources. For instance, they prepare James Beard's renowned chicken with 40 garlic cloves ($9.50) but it needs less arrowroot and another 20 cloves to satisfy real garlic freaks. Everyone gets focaccia, Sicilian pan bread that's like thick pizza dough and it, too, is too tame, especially after the provocative whiff of garlic that greets you when you enter. Don't miss their fresh fish, broiled over Kiawe coals which come from the Hawaiian island of Niihau and supposedly burn hotter and give off more intense smoke flavor than the already ultra-trendy mesquite. The friendly staff encourages and accommodates sharing. Interesting wines by the glass, so, again, you'll want to sip and sample. Desserts are homemade but until they switch to unsalted butter in their truffle pie ($2.50) it's easy to stick to the old diet. Lunch and dinner daily. Valet or validated parking in building garage. Cocktails. AE MC VISA.

Next Month: Touches of Class.□

The Olympic Arts Festival reminded us of

LA BIZARRE

by ERIC WILSON

ONE of the all-time greats of Italian opera, of course, is the immortal Giacomo Zucchini (1858-1924). The world over, affiscionati hum along with his heroic prima donna Fresca; romp along with his zesty horse opera, *La faciulla del Waco* (featuring the lady who's known as Liu); and chuckle along with his merry one-acter, *Tonghin Cicchi*.

Now, however, thanks to generous funding by the National Endowment for Loose Ends, recent scholarship has unearthed the rough-draft libretto of a hitherto-unknown Zucchini opera: *La bizarre*. Musicologists suspect that in actual fact a Zucchini contemporary and arch rival was responsible for the ruthless suppression of *La bizzare* before anyone else could ever learn of it. Although the musical score has apparently been lost forever, the following is a summary of the eloquent plot—as far as it went.

Act I

It is Christmas Eve in a freezing garret. The poet Rodolfo and the painter Marrosso, to fend off the chill, are dismantling the set and stuffing it into a tiny oven, singing that there will be no overture. As the fire and their hopes begin to die, the musician Schnauzer rushes in to announce he has earned a bundle playing the flute for an Englishman before poisoning the latter's parrot; here they sing the Aria of the Ex-Parrot. Urchins arrive with a picnic basket, but the jolly friends decide to dine in style at the tavern of Lillas Pastiche. Rodolfo must first hastily finish a newspaper article on beavers, so his chums go down to frolic with the concierge until their next cue.

Alone and without inspiration, Rodolfo responds to a knock on the door by singing the aria: "Who is There?" In sweeps the bloated vision of an enormous sequined woman in a golden gown, crowned by a gingerbread star. Rodolfo sings the aria: "Who Are You?" His mysterious, imperious voice replies that for dramatic reasons she will not sing until well into the second act, but she speaks the aria: "My Name Is Touralot, But They Call Me Muumuu." In reality she is the famous peripatetic exiled Chinese princess whose early ancestress was dragged off and ravaged in another opera and since then she has shunned the tyranny of all men. She goes on to speak of Great Riddles and decapitations and tenor apparitions—but then returns to the immediate reason she has come. Holding up her jewelled hands she explains the wind has blown out her famous flaming fingernails and she needs a light from his candle.

Rodolfo is enraptured by the lovely Touralot although he sings in passing there her name doesn't sound very Chinese, especially to Italians living in France. Touralot counters by asking him if he wants to risk his proud head by guessing at her Riddles, but Rodolfo blows out his candle so they can cuddle in the dark. In surprise he sings the aria: "What a Furry Knee-cap!" Touralot pushes him away, explaining she must wear kneemuffs because she often topples over due to the weight of her spangled finery and all those songs in the

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second act.

At this point the garret fills with peeking peasants who begin to festoon Touralot with glittering ornaments, up and down her awesome girth, and then string her with popcorn, singing the aria: "O Tannenbaum!" Touralot, who by now has polished off the picnic basket, moves on to devouring the popcorn as fast as they can string it.

(Marginal notes indicates that here Zucchini was toying with the idea of introducing three Chinese ministers named Ping, Pong and Pang, but he scratched this back out, adding that such names would be unpardonably dumb even in an opera.)

Meanwhile, executioners file in along with a chorus bearing heads impaled on poles and a hunchback jester dragging a large sack. Touralot asks Rodolfo if he's ready yet for a stab at those Riddles; the peeking peasants sing that the moon should show itself in the garret and there is a lot of impatient stomping. As the moon finally appears, Touralot's fingernails ignite spontaneously in excitement and the Prince of Persia decides to hightail it to Rome disguised as his sister. Rodolfo asks why the peeking peasants have begun to sing "Turn the Whetstone" and "Oil the Whetstone." Before Touralot can answer, the landlord arrives on the scene to collect the rent, but is frightened away by the sight of this grotesque spangled woman with the flaming fingernails; the curtain falls just as Touralot begins to sharpen her teeth on the nearest whetstone.

Act II

The outdoor tables at the tavern of Lillas Pastiche adjoin a large square filled with peasants, urchins, mandarins, hawkers, hawks, falcons of jealousy and a penguin. Rodolfo arrives with Touralot, who is now wearing a revolving three-foot tiara he has bought for her to go with her dark hair. She asks if he's ready yet to face up to those Riddles, while the peasants, waiting fruitlessly for a cantata, fill in with gavottes. Parpignol and Papagena dispense toys and flowers amidst a giocoso chatter of bassoons, and a group of hoary wise men move in with scrolls just in case.

Marrosso is startled to discover his old flame Mazurka, who enters boisterously with her present patron, the Alcalde d'Oro, and the latter's entourage of alguacils, banderilleros, picadors and a host of chulos. Mazurka playfully pretends the old man is a dog named Lulu (aria: "He's Really the Alcalde, But I Call Him Lulu"), causing great consternation on the part of Touralot, who thinks she hears her own nickname Muumuu. The

hunchback jester dragging the large sack tells her she should flee to Verona dressed as a man, but she ignores him as well as the muffled aria coming from inside the sack (muffled aria: "Tell Papa I May Be Home Late"). Touralot flicks her fingernails disdainfully at the clustered tables, choosing instead to snatch up a plate of boeuf bourguignon and climb with it to the top of an imposing staircase flanked with sacerdoti, mariachi and dubious tempi as the unsavory Scrofolo does rapid flippant cartwheels across the stage and out into the noisy ante-chamber.

Marrosso steadfastly pretends not to notice Mazurka. Miffed, she tries to gain his attention by pelting him with calamari, linguini and a few figs. Meanwhile, the slyboots waiter, ever hatching evil plans, adds a devious codicil to the menu. The urchins start tap-dancing and midget nuns sing of storks and the snows of yesteryear. The peasants do a sprightly reprise of "Turn the Whetstone" and Touralot, throwing down the empty plate from atop her staircase, tells Rodolfo she's ready for the Riddles any time he is.

(By way of marginalia, at this point in the libretto Zucchini has tentatively pencilled in: "Maybe *here* Ping, Pong and Pang???")

Meanwhile, Marrosso, smitten, relenting, acknowledges Mazurka's presence. To send away the Alcalde and the mariachi she grasps frantically at her throat, pulling the scarf and screeching she is choking: the Alcalde must be dispatched at once to a loose scarf vendor's. Dutifully he exits, but Mazurka, thriving on all this attention, keeps lyrically screaming "Ahi!" and other loudly echoic and onomatopoetic trills of anguish such as "Oho!" and "Ahime!" in cruelly high but gleeful tessitura. Touralot, however, can no longer stand being so blatantly upstaged. Her fingernails shoot out extraordinary flames, her three-foot whirling tiara becomes a giant torch: in one bound she leaps down from the staircase trampling flowers and urchins, knocking aside mandarins, terrifying the chulos and the penguin. Touralot, who for dramatic purposes has not yet actually *sung* in the opera, now unleashes for the first time her mighty and exuberant organ, shattering chianti glasses and footlights alike as she bursts forth with the exalted enigma of the First Riddle: "How Does An Elephant Hide In A Strawberry Patch???"

(—Here Zucchini's manuscript abruptly breaks off after the final annotation: "Maybe Pang, Pong and Ping?????d") □

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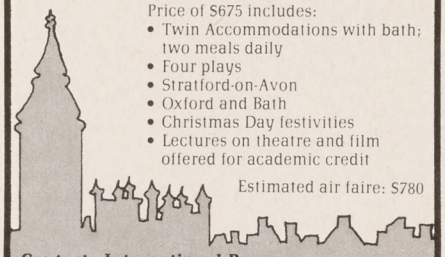

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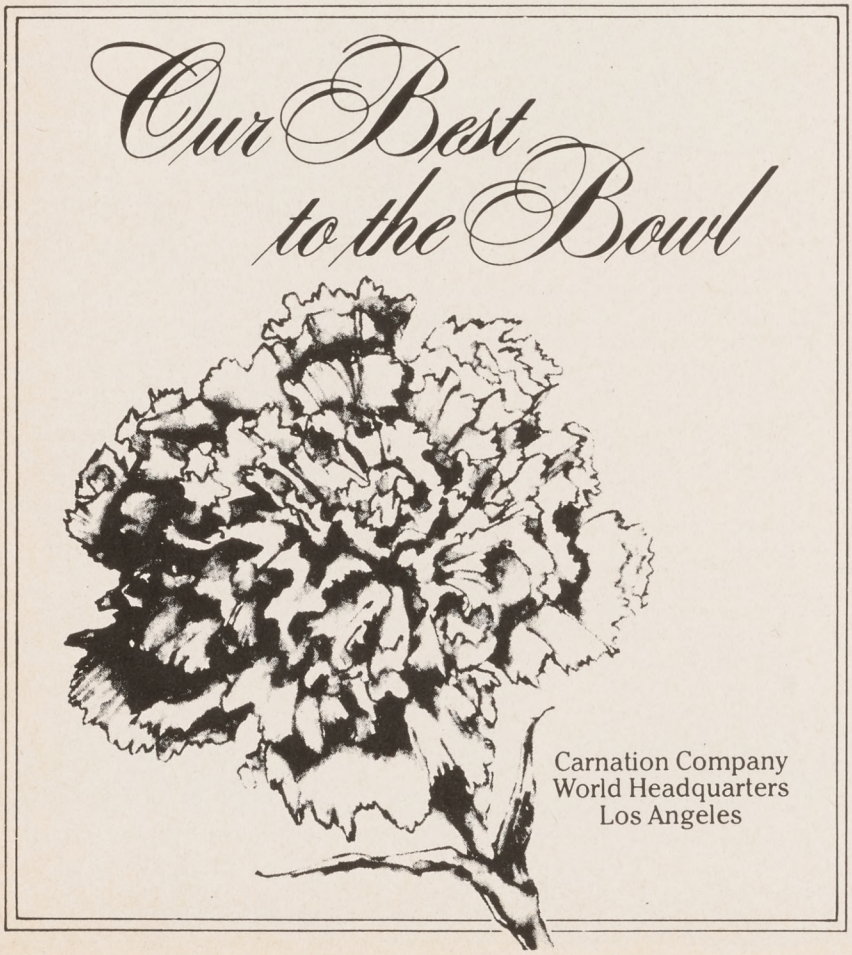

CRITICAL WORDS

If you really want to help the American theatre, don't be an actress, darling. Be an audience.

— TALLULAH BANKHEAD

The newspaper critic's obligation is not to the man who has invested a thousand dollars in a project he hopes to make a profit on; it is to the reader who has invested five cents in his newspaper and is on the verge of investing an additional $7.50 in a theatre seat.

— WALTER KERR (written in 1958)

A play should give you something to think about. When I see a play and understand it the first time, then I know it can't be much good.

— T.S. ELIOT

The modern world is not given to uncritical admiration. It expects its idols to have feet of clay, and can be reasonably sure that press and camera will report their exact dimensions.

— BARBARA WARD

I have the worst ear for criticism: even when I have created a stage set I like, I always heard the woman in the back of the Dress Circle who says she doesn't like blue.

— CECIL BEATON

They try to be clevah instead of watching me being clevah.

— NOEL COWARD
(on talkative audiences)

In the theatre, a hero is one who believes that all women are ladies, a villain one who believes that all ladies are women.

— GEORGE JEAN NATHAN

On the whole, this production is an insult to the critical sense, and yet a genuine delight to those amiable qualities that thrive best when the critical sense is out to lunch.

— DONALD MALCOLM
(reviewing "Little Mary Sunshine" 1959)

When somebody says they're writing something with you in mind, that's the end. I want them to write with Katharine Cornell or Helen Hayes in mind and then let me have a go at it.

— BEATRICE LILLIE

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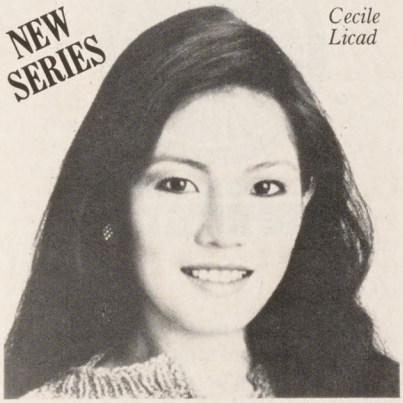

Cecile Licad

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Sat., Dec. 1, 1984, 8:00 p.m.
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ITZHAK PERLMAN, *violin*
Tues., Jan 22, 1985, 8:00 p.m.
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ALEXANDRE LAGOYA, *guitar*
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NEWS from the Music Center

Dr. George E. Solomon (left), executive vice president of TRW Inc. and chief of its defense and electronics operation, signs off on TRW's $60,000 gift to the Music Center Unified Fund, as Donald H. White, president of Hughes Aircraft Company and chairman of the Fund's Major Gifts Committee Aerospace Section, watches. The TRW gift guaranteed that the aerospace industry would lead all other sections and committees in increased support to the Fund over prior years.

PARTNERS FOR MUSIC CENTER UNIFIED FUND adopted Robert Browning's theme, "It was roses, roses all the way," for their annual luncheon to celebrate reaching 105% of their 1984 goal of $900,000, or almost 12% of the $7.6 million successfully raised overall by the Music Center Unified Fund.

Performing Arts Council President Michael Newton (left) and Partners For President Anne Munson (right) presented Doris Segall (center), Fund Chairman of the Westside Jrs., with the silver punch bowl awarded to the committee securing the largest number of new donors, renewed donors, and donors who have increased their gift to the Fund. This is the third year in a row the Westside Jrs. have won the coveted bowl.

The luncheon also served as a farewell to Barbara Grippi (center), Partners For staff liaison retiring in September. Shown here flanked by past Partners For Presidents Margaret Thompson and Vera Hofer, Anne Munson and Susie Brown.

YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to the Music Center.

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HOLLYWOOD BOWL SUMMER FESTIVAL 84

Tickets for Bowl Events

Hollywood Bowl tickets are readily available at many locations throughout Southern California, including May Company, Sportmart and Music Plus stores.

Before tonight's concert, or *during intermission*, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

Philharmonic on the Air

The Los Angeles Philharmonic Association is grateful to the following Los Angeles radio stations for air-time available to promote the year-round activities of the Los Angeles Philharmonic, both at Hollywood Bowl and at the Dorothy Chandler Pavilion of the Music Center.

KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

HOLLYWOOD BOWL DINING EXPERIENCES

DINNER CHOICES

THE HOLLYWOOD BOWL PATIO RESTAURANT

Enhance your concert experience with a great dinner. The Hollywood Bowl Patio Restaurant is a fine place for delicious food and convenience. Located between Highland Avenue and the box office, the Hollywood Bowl Restaurant is open for your dining pleasure from:

5:00 Sunday
5:30 Wednesday, Friday, Saturday
6:00 Tuesday, Thursday

Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

Steak and Shrimp
Roast Prime Rib of Beef
Boneless Breast of Chicken with Mushroom Sauce
Grilled Steaks
Broiled Halibut
Barbecue Beef Ribs
Baked Cornish Game Hen
Salmon Quiche
Salad Bar

Top it off with a tempting slice of cake and a hot cup of coffee!

PICNIC BASKETS

You may prefer to have everything needed for a picnic dinner delivered to your box, or prepared for convenient pick-up close to our secluded picnic areas. Please call at least by 4:00 p.m. the day BEFORE you wish to have your picnic basket. Order from 10:00 a.m. to 4:00 p.m. Monday through Saturday.

The following entrees are hot and include a baked potato, vegetables, and rolls with butter.

1. Half Lobster Tail and Boneless Breast of Chicken with Fresh Mushroom and Champagne Sauce	**$15.95**
2. Sea Bass with Shrimp Sauce	**11.95**
3. Salmon Quiche	**11.95**
4. Barbecue Beef Ribs	**10.95**
5. Baked Cornish Game Hen	**10.95**

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce	**$15.95**
7. Peppered Steak	**11.95**
8. Poached Salmon	**13.95**
9. Seafood Salad in Avocado Halves	**11.95**
10. Curried Chicken in a Papaya Cup	**10.95**
11. Weekly Special	**Please ask**

DESSERTS Cheesecake, Carrot Cake, and Chocolate Mousse Cake are available for $1.95 per slice.

WINE Chablis, Rose, and Burgundy wines are available for $5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

Hot Barbecue Chicken, fruit & salad	**$4.00**
Deli Roast Beef Sandwich, fruit & salad	**4.00**
Deli Turkey Sandwich, fruit & salad	**4.00**
Deli Ham Sandwich, fruit & salad	**4.00**
Fruit & Cheese Plate with Crackers	**4.00**

DINING INFORMATION

TELEPHONE
(213) **851-3588**

BOX TABLE RESERVATIONS

TELEPHONE
(213) **850-2066**

GROUP SALES

For details about special group discounts, please call Dorothy Romanik.

TELEPHONE
(213) **850-2050**

VERY SPECIAL TRANSPORTATION

ENJOY AN EASY RIDE... USE THE BOWL'S VST (VERY SPECIAL TRANSPORTATION) SERVICES... AND SAVE TIME AND MONEY.
RTD'S Express Service to the Bowl is a convenient alternative to driving—providing non-stop bus service from 15 Park & Ride locations throughout the Los Angeles area. Over 30% of last year's audiences enjoyed this very special service. Or, if you prefer, you can take advantage of the Bowl's three convenient shuttle lots. Enjoy an easy ride this Olympic summer... use the Bowl's VST!

VST PARK & RIDE

Park your car free of charge in a supervised parking lot near your home and board a comfortable, air-conditioned RTD Express Bus to the Bowl for just $1.50 each way ($2.00 from Fullerton-Anaheim). The bus brings you directly to the Bowl's main ticket entrance. Following each performance, those same buses will speed you on your way homeward—no parking headaches, no traffic jams. VST Park & Ride service operates for all Bowl performances **(except July 23, when there will be shuttle service only),** beginning July 1. Let **Park & Ride** make you an even happier Bowl patron this Olympic summer!

Buy Your Park & Ride Tickets in Advance and Save Even More Time! Passengers with pre-purchased **Park & Ride** tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. **Park & Ride** tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call **(213) 856-5400.**

Bus Departures (Please note special departure times).

1 **SHERMAN OAKS (Line 651)** Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazeltine Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
2 **WESTWOOD (Line 652)** Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at **6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15,** and **7:30 p.m.** (25 min. ride)
3 **NORTHRIDGE (Line 653)** Rockwell International at De Soto and Nordhoff. Entrance to the Rockwell Lot is on the south side of Nordhoff. Departures at **6:05, 6:15, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
4 **WESTCHESTER (Line 654)** Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
5 **PASADENA (Line 655)** Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at **6:10, 6:20, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
6 **EL MONTE (Line 656)** R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at **7:00 p.m.** (30 min. ride)
7 **TORRANCE (Line 657)** Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvds.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at **6:15, 6:20, 6:30, 6:45,** and **7:00 p.m.** (45 min. ride)
8 **SANTA MONICA (Line 658)** Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at **6:30** and **7:00 p.m.** (35 min. ride)
9 **ROLLING HILLS ESTATES (Line 659)** Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at **6:30** and **7:00 p.m.** (50 min. ride)
10 **LONG BEACH (Line 660)** Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at **6:15, 6:30,** and **7:00 p.m.** (50 min. ride)
11 **DOWNEY (Line 661)** Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Bellflower Blvd.). Bus stop on Imperial Highway. Departure at **7:00 p.m.** (45 min. ride)
12 **WEST HOLLYWOOD (Line 662)** Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
13 **ARCADIA (Line 663)** Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
14 **NEW! FULLERTON-ANAHEIM (Line 664)** Fullerton Park & Ride parking lot, located on the southwest corner of Orangethorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at **7:00 p.m.** (40 min. ride) Please note: Bus fare is $2.00 per person each way.
15 **SOUTH LONG BEACH (Line 667)** General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at **6:30** and **7:00 p.m.** (45 min. ride)

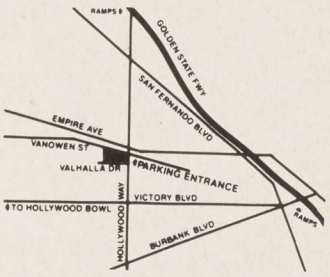
All ride times are approximate.

Please Note Special Departure Times:
Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart **one-half** hour earlier than times indicated.
No Park & Ride July 23. (Shuttle Service only)
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart **one** hour earlier than times indicated.

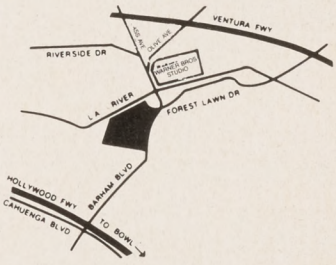
VST SHUTTLE SERVICE

Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only $1.00 per person. For additional information, please call **(213) 856-5400.**
Please note special departure times below.

1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Hollywood Freeway North, exit at Lankershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten minutes, beginning at 6:00 p.m.



2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

Please Note Special Departure Times:
Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26.

Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19.

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood—Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles.

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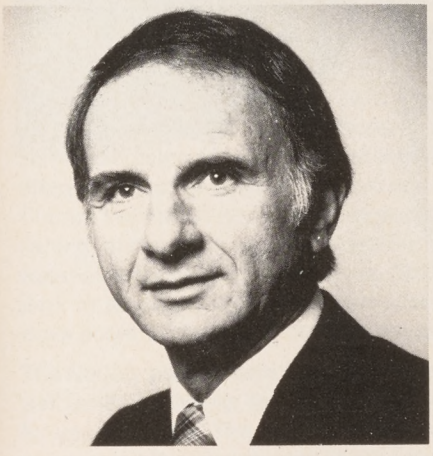
LOS ANGELES COUNTY ASSISTS THE PERFORMING ARTS 1983-84

The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more then mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisorial District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

EDMUND D. EDELMAN
Supervisor
Third District

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Dear Friends,

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Ralph S. Cryder
Director

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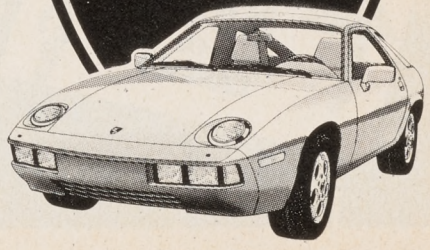

905 Loma Vista Drive
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June through October

Beverly Hills
Recreation & Parks Department
Cultural Services Division

550-4864

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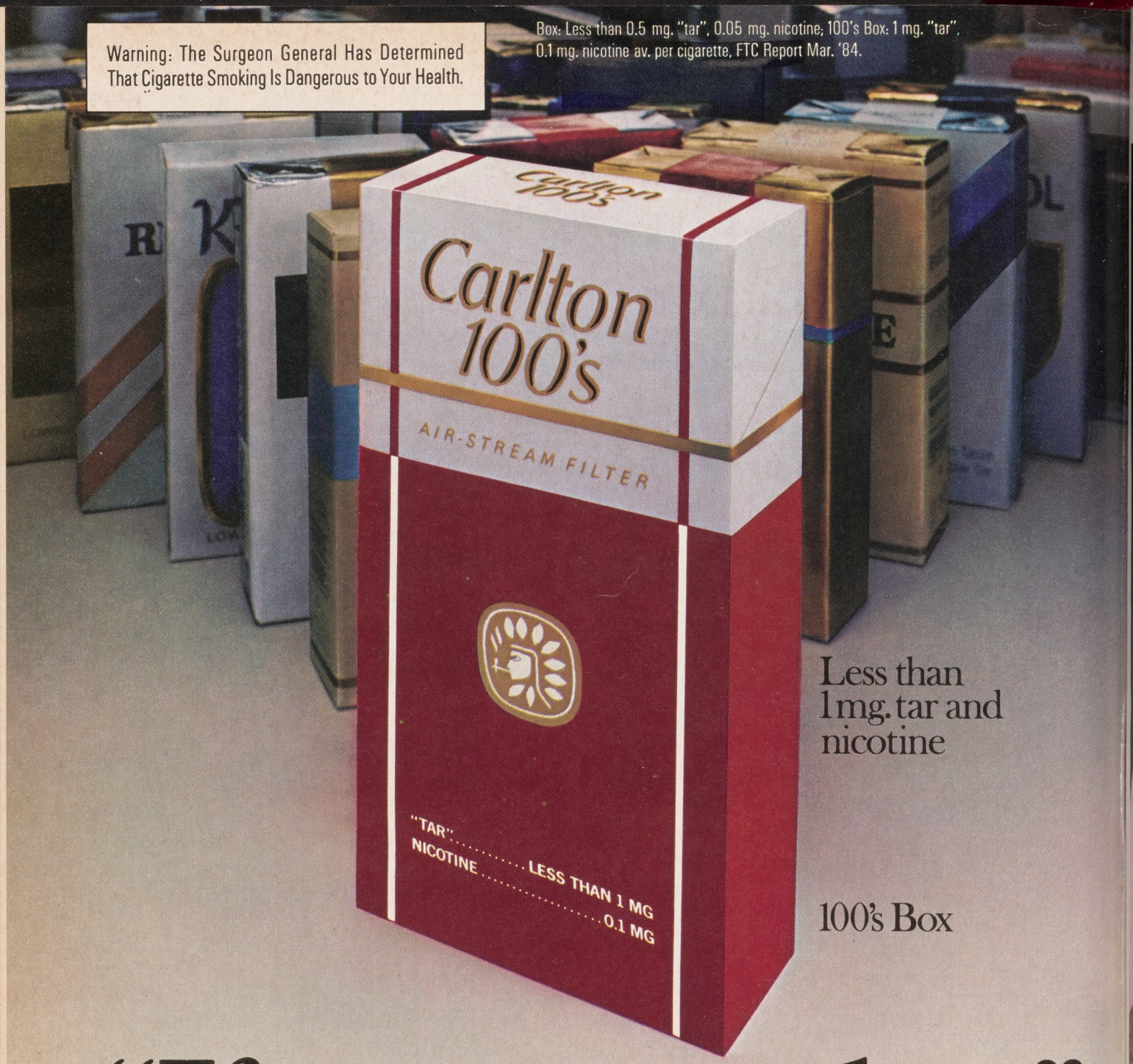

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